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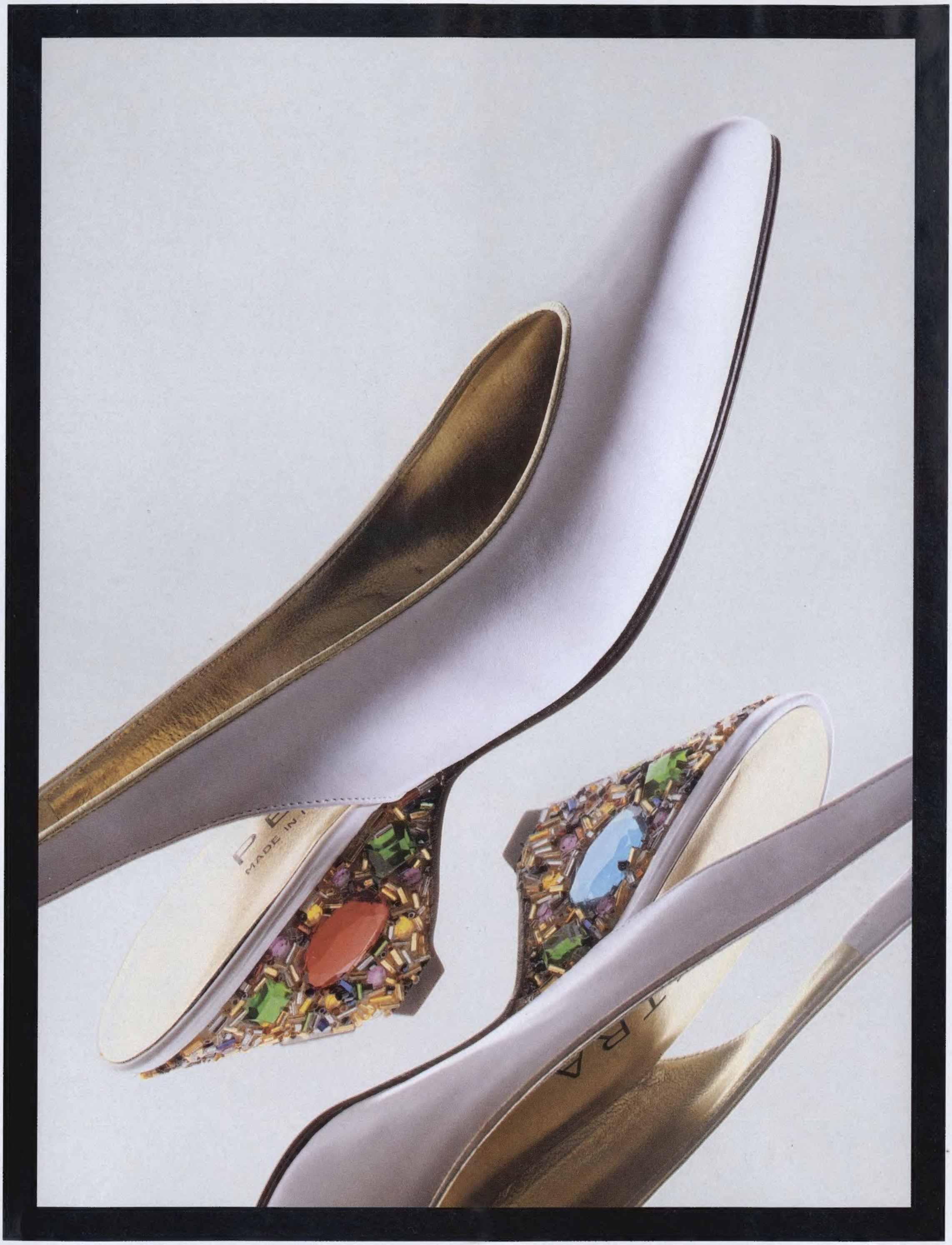

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march 1989

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COVER LOOK Spring's less serious side, on cover model Carré Otis. Straw hat with bright lemon-print lining by Options for Byblos (see page 446). The bold play of pattern calls for understated makeup. Here, from Estée Lauder: Sage/Peachstone Eye Definer Duo, Mountain Peony Tender Blusher, Perfect Lipstick in Naive Rose. Hair, Christiaan; makeup, Sonia Kashuk. Fashion Editor: Polly Mellen. Photographer: Arthur Elgort.

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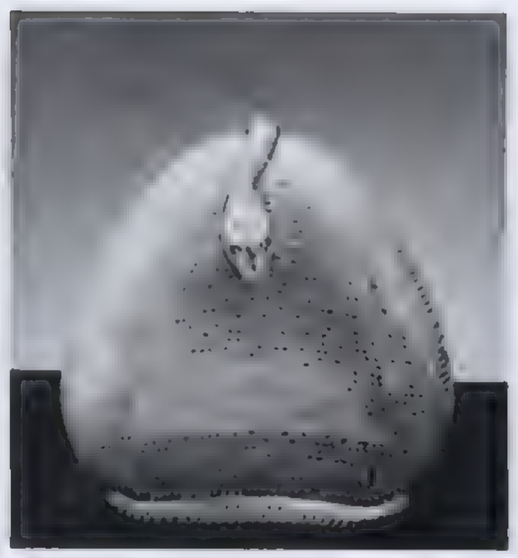

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Dress: Second Coming, Hat: Anne Moore,
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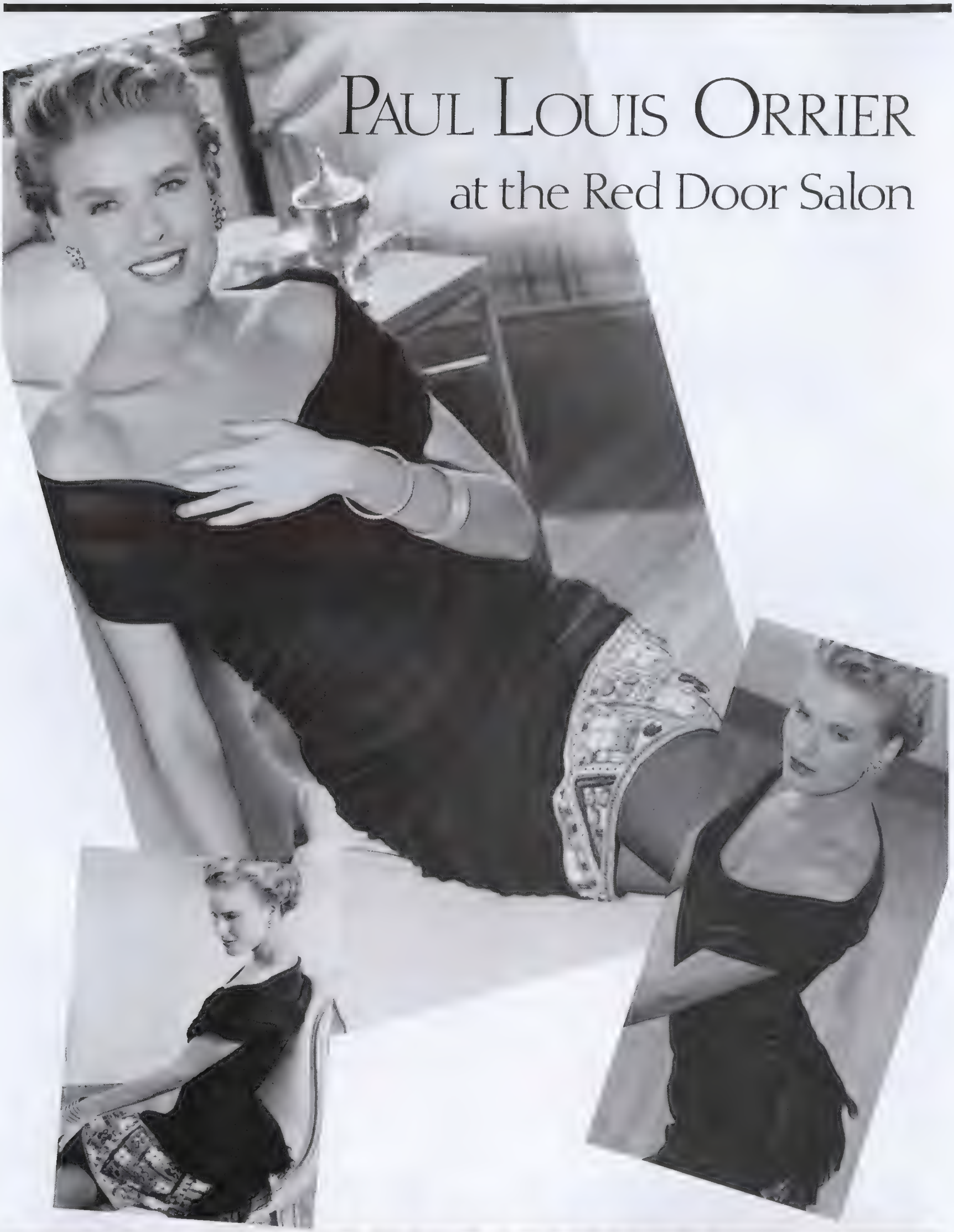

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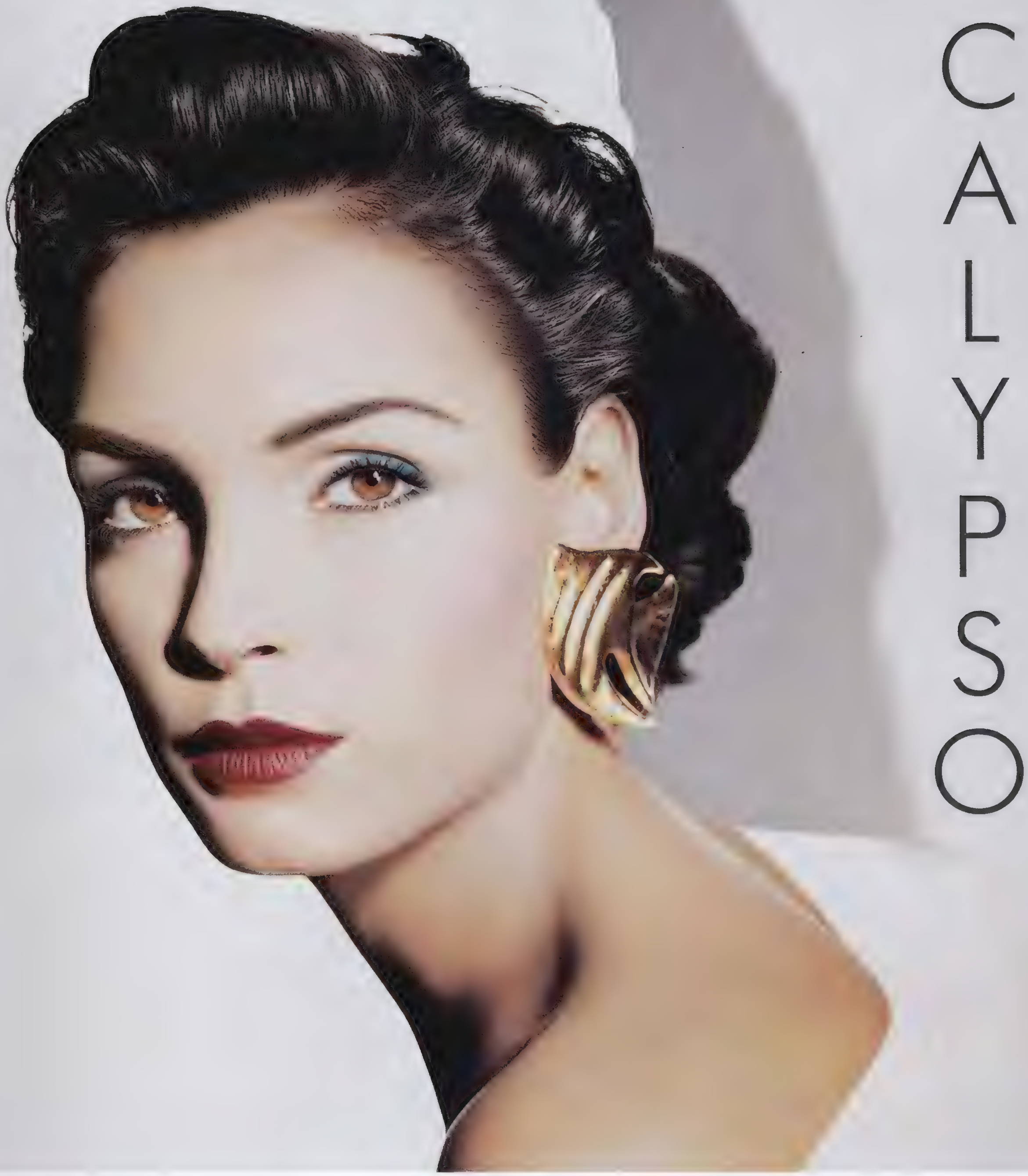

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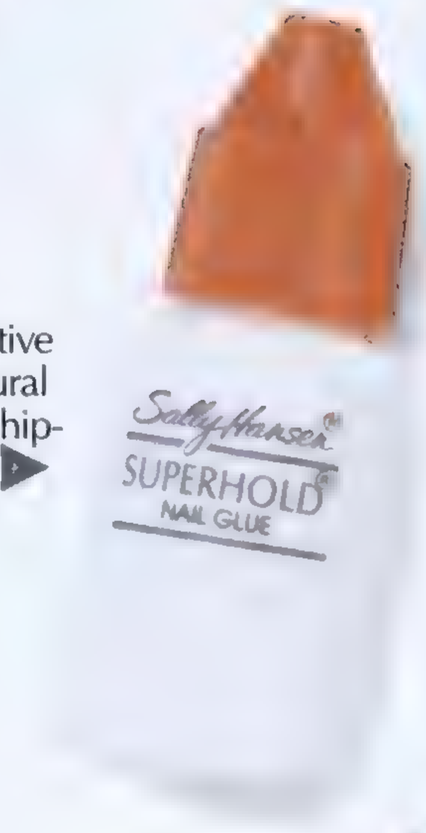

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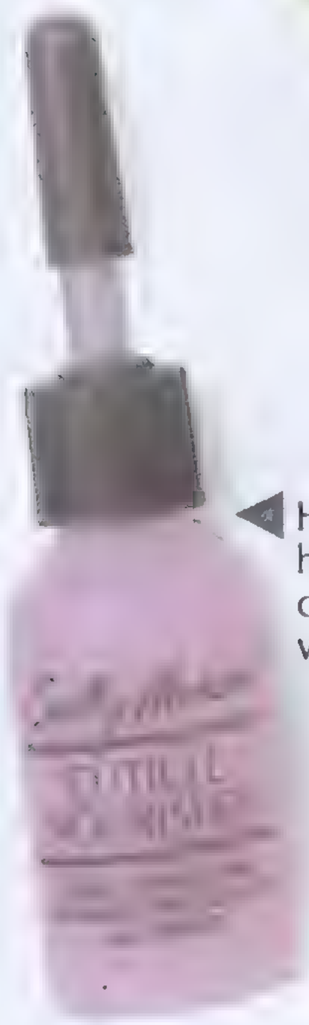

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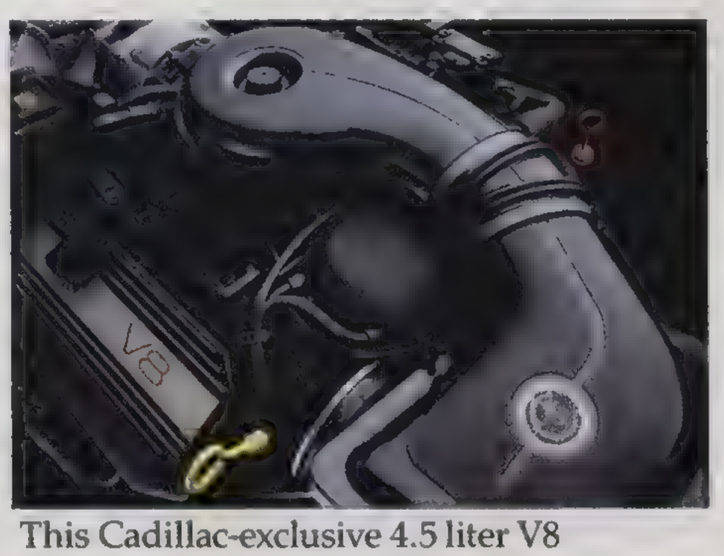

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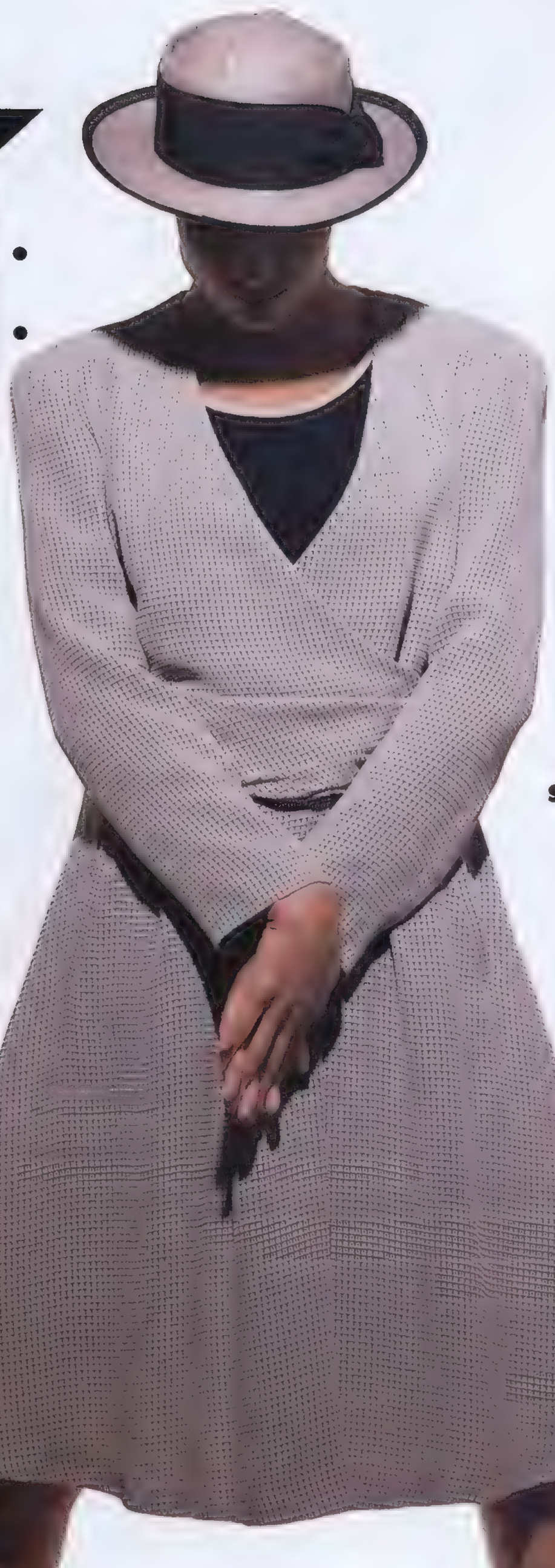

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VOGUE

Contributing Editor John Duka

1949-1989

When John Duka was a child, he wished he had been called Ariel; captivated by the music of the name, he would write it endlessly in the margins of his notebooks. Even then he was drawn to beauty, particularly the magic one could create in place of the prosaic reality one had been dealt by fate.

The dreamy little boy grew up to be a successful, well-known journalist; he never changed his name, but like most unforgettable characters, he was largely self-created. Acutely observant, he made himself into the man he wanted to be: debonair, sophisticated, the quintessential New Yorker. When the occasion demanded, he could be as tough as the next reporter, but he never lost the otherworldly quality of Shakespeare's sprite—although some might have cast him as Puck rather than Ariel. John worked hard and never missed a deadline, but when he wasn't working he was making mischief—writing outrageous messages on your computer when your back was turned, slipping lewd drawings into your books, leaving an endlessly inventive array of characters and accents on your answering machine. Hilariously irreverent, full of manic energy, he lit up every office he ever worked in.

That was the John everyone saw, the irrepressible cutup who was simply more fun than anyone else around. In private, however, he was also an extraordinary friend, loving and loyal. When he got sick, he told very few of the many who cared about him; that antic persona concealed great reserves of strength, and he always believed he would defeat any illness.

Few deaths are as hard to imagine as his; with the next ring of the telephone, one expects to hear his voice, impersonating a gangster or a heavy breather. If there is an afterlife, he is somewhere out there keeping track of the latest news tidbits and making impertinent comments. For those of us lucky enough to have shared this life with him, the mere thought of him will always bring a smile.—**LESLIE BENNETTS**

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VOGUE

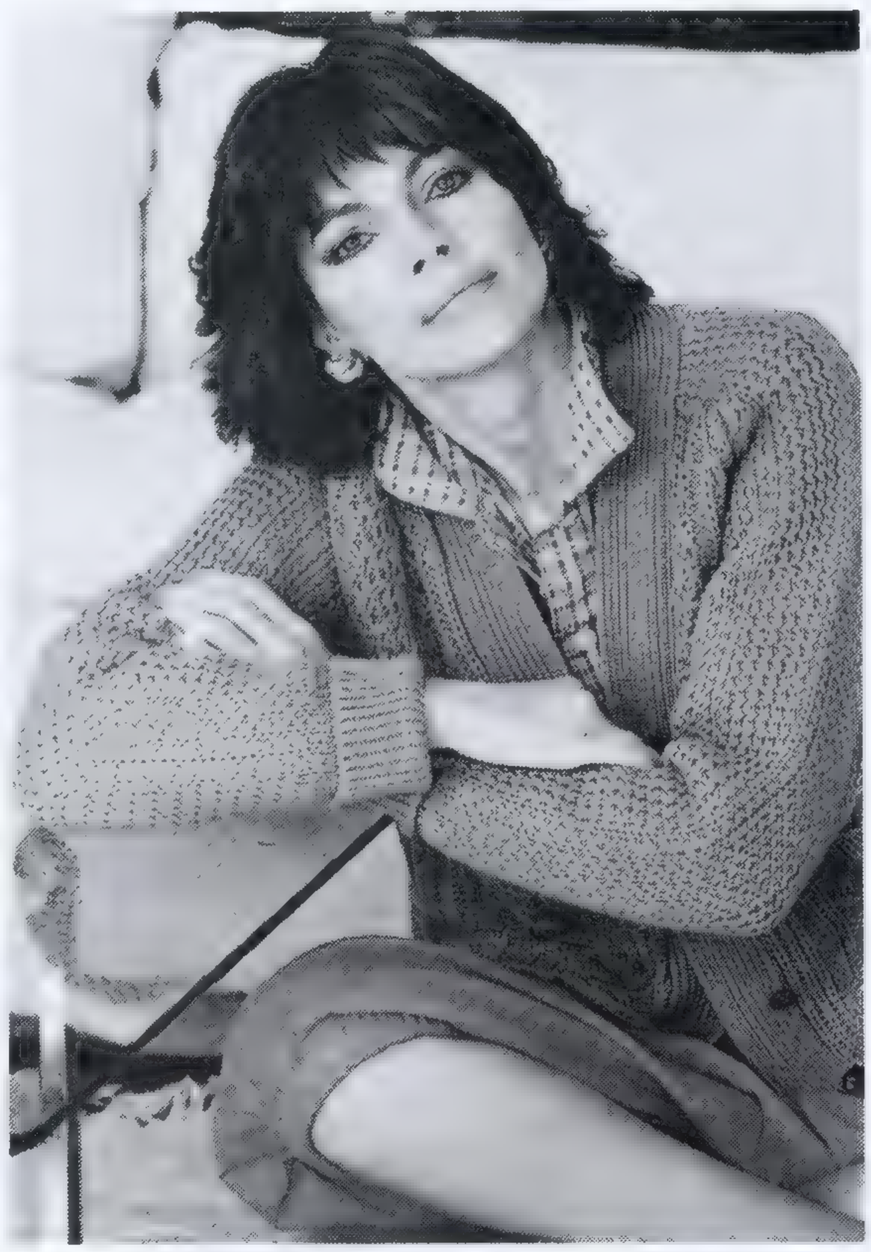
Contributors

Auberon Waugh

If the sixties began in this country with the Kennedy election, they began in Britain with the Profumo affair. Auberon Waugh, who writes in this issue about the famous sex scandal, remembers it well. "It was the subject of the very first column I ever wrote. It was for *The Catholic Herald*. They paid me £14, the only money I made that summer of '63." These days, Waugh writes three columns a week and also edits *The Literary Review*. "Three of us put it out on yearly revenues of £196,000; we manage to lose £94,000. Totally insane, but just about right for a literary magazine."

Georgina Howell

Asked to launch Vogue's new occasional media column, English journalist Georgina Howell was surprised to find that, "American ads are at least as sophisticated as our own—even if I then discovered the Reebok commercials are by David Bailey." After winning English Vogue's talent contest at seventeen, she worked for leading newspapers and magazines. Now she writes profiles for *The Sunday Times* magazine in London and serves as a contributing editor to Vogue from her home office in Hampton Court, Surrey—just the kind of sylvan setting American designers love to purvey.



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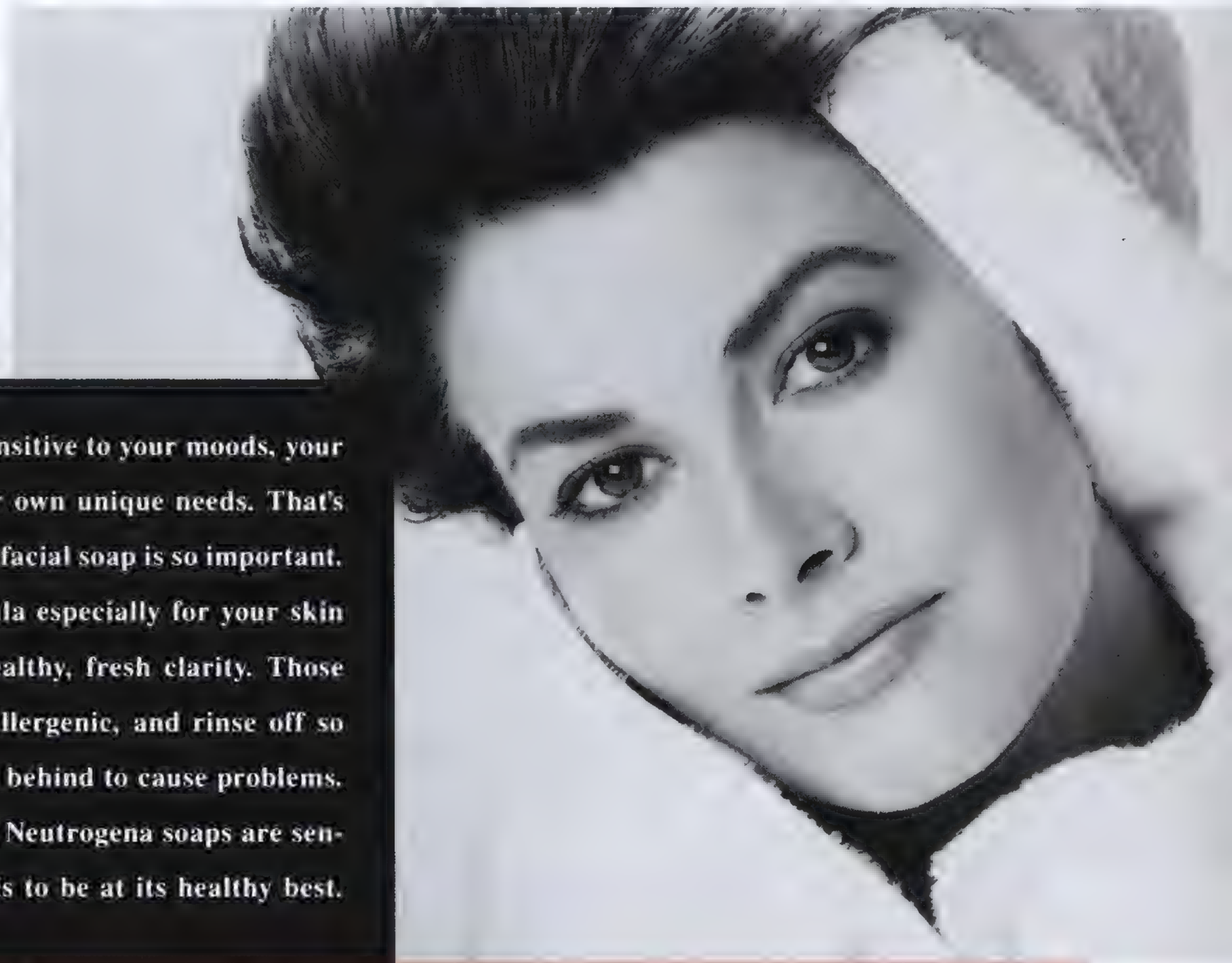

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Overseen and overheard

linen, on the rebound?

Recently, fashion designers have been touting the no-iron, wash-and-wear practicality of new synthetic fabrics. So why is linen—that most impractical of fabrics—turning up in every collection for spring? Despite designers' infatuation, consumers feel there's still a stigma attached to synthetics, says Ronaldus Shamask. "Europeans have always viewed wrinkled fabric as part of quiet good taste. Americans are just learning that clothes don't have to be pressed to death to have style." Tell that to buyers of Perry Ellis's burnished gold linen trench coat or of Shamask's black linen pyramid dress...

clothing capers

Parents who are outraged that *E.T.* has become little more than a commercial for toys and clothes geared to impressionable toddlers should watch their own wardrobes. Designers waiting to cash in on *Batman*, the movie (coming this summer), are counting on equal susceptibility. John Walke is sewing up "Robin" tunics for women. Justin Davis creates women's Batman T-shirts. "Think how successful a line could have been that capitalized on *Miami Vice*'s success," says one designer. He didn't realize that After Six Inc. did just that. They sold over five million dollars worth of *Miami Vice* tuxedos in the first two years ....For many stylish women, the success of a look lies in the unexpected mix of fabric and pattern. Increasingly, suede, when used in new ways, has become a key fabric. For spring, in addition to the expected jackets, there are suede riding pants (Ronaldus Shamask), sarong skirts (Ralph Lauren), even shorts (Johnny and the Boys). Pieces are small: tops are cropped, jackets are bolero-length, skirts are short.

designers' craziest ideas that sell

In order to please customers, most designers expect to modify what they send down the runway—to lengthen a mid-thigh mini to above the knee, to remove a theatrical bow. But occasionally the wildest ideas actually do make it to the stores. When Marc Bouer's tank dress and bolero made of tiny rainbow-colored laser discs ($6,000) sold an astounding 214 copies, he decided to carry the idea further for spring—into laser disc motorcycle jackets, jeans. ....Form following function may be at the root of what gives most modern clothes appeal. But some designers take the idea a little too far. Aqua Buoy, a black plastic bracelet, contains a compressed air cartridge that inflates into a life preserver. (It can support a swimmer wearing scuba gear up to a combined weight of 300 pounds for a week.) And Nike has developed a sneaker that helps prevent shinsplints with an extra cushioning of air; it gets pumped into the sole with a bicycle-like pump....Fashion designers have become superstars—mobbed at clubs, invited to uptown dinner parties—but some designers don't think it's enough. They want to be rock stars, too. Jean Paul Gaultier has just cut his first record, "How to Do That." Not to be outshone, Azzedine Alaïa lip-syncs to a Moroccan song in a recent French video. Sportswear designer Peter Mui, who is negotiating a pop record contract, believes fashion designers are involved in music videos because they're such a strong visual medium.

—PAGE HILL STARZINGER

keeping dry

For years, there has been only one way to cope with evening rain: by tossing a classic trench over a dressy suit or evening dress. This spring, designers have developed a whole range of ingenious alternatives. There are turquoise-and-hot-pink madras trapeze coats—with matching rain boots—at Geoffrey Gertz, oxidized bronze trenches at Espionage, and a group of bright water-resistant washed silks at Perry Ellis and Calvin Klein....It started in Europe, in the spring collections of Karl Lagerfeld and Jean Paul Gaultier. It appeared again in the New York City collections of designers as disparate as Carolyne Roehm and Ralph Lauren. "It" is the hip-slung belt. Made of leather or of gold chains, it is sometimes worn layered two or three at a time. The difference from the belt of the early seventies: this belt is simpler, cleaner. The width is generally wider; decoration (grommets, studs) larger in scale. Sometimes humorously so: at Lagerfeld, the gold grommets are the size of a robin's egg....Les Halles may be listed in tourist guides as Paris's hot place to shop, but natives know better. They like the Marais—where Patrick Kelly opened a store around the corner from avant-garde eyeglass designer Alain Mikli, and the Bastille—where actress Béatrice Dalle has been known to shop for body-skimming dresses at Franck Joseph Bastille. Hip artists buy vintage clothing from Violence et Passion. At night, fashion watchers crowd the Spanish restaurant Tapas Nocturne on the rue de Lappe.

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the same, from the beautiful fashions to the personal service. And now his sensational new fragrance 273 is available only from the store or by calling 1-800-27-27--273. Which is a very solid reason for stopping by.

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GIANNI
VERSACE

Editor: Laurie Schechter

how the west is worn

Designers spice up ranch dressing for spring

Western wear may be indigenous to America, but it's the Europeans who take the look and run with it this spring. Down the runways of Europe sashay an assortment of cowboys and Indians as designers engage in a range war of unabashed camp.

Gaultier's girls in chaps vie with Byblos's pretty little fillies in cowgirl getups. Moschino makes his leather skirts tighter, fringe longer, and dangles beads from neck to hem.

Back at the ranch, Ralph Lauren takes the cowgirl look to the country-club level, adding Navaho graphics to hand-knit sweaters. Technicolor fringed gloves by Melody Danielson teeter on the edge of tackiness. "There's comedy to it," Danielson says. "That's how Ralph Lauren and I differ." (View *continues, page 114*)

1. Leather fringe on J. Crew gloves and Hermès cashmere shawl. 2. Fringed and sequined Country/ Western gloves by Melody Danielson for Patricia Field, NYC. 3. Jean Paul Gaultier's bibbed, pinstriped chaps. 4. Byblos vest, flounced skirt and sombrero. 5. Ralph Lauren's Navaho-inspired cotton cardigan, suede pants, and silver-buckled western belt.

1. TOSCANI: Hair by Oribe/Oribe at Parachute; makeup by Laura Mercier for Trish McEvoy
2. MONICA STEVENSON; 3. LYSSA HORN; 4. GUY MARINEAU; 5. PIERRE SCHERMAN. Details, last pages.

View

the scarf wrap

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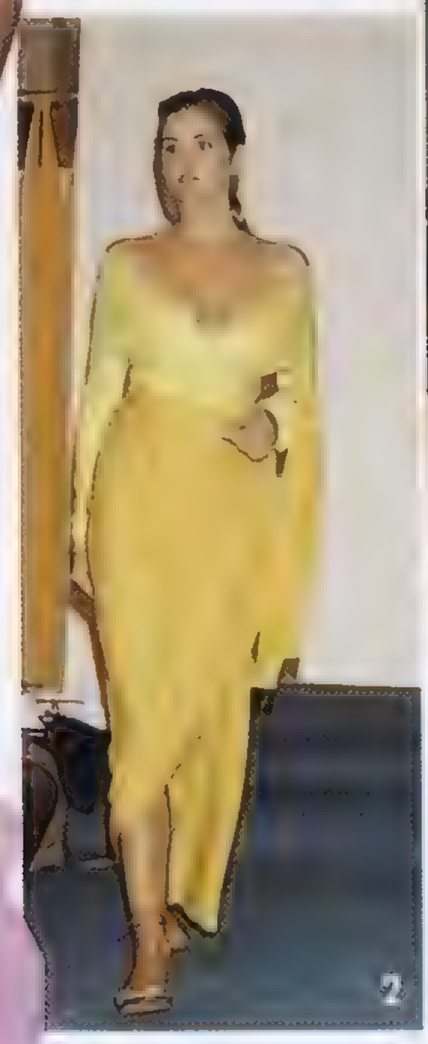

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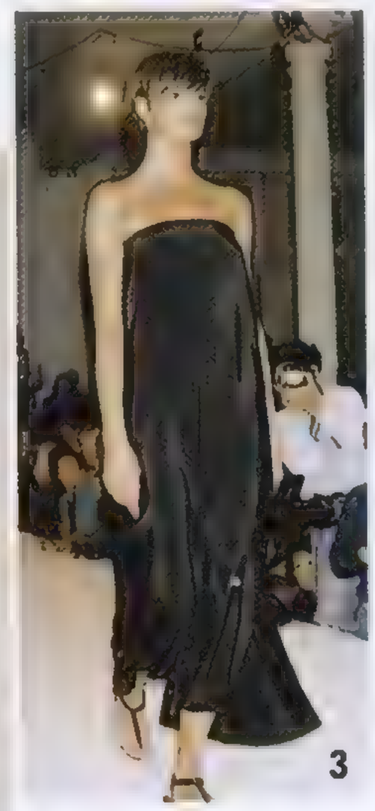

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1. Ferre's handful of scarves joined at the shoulder. 2. Sant'Angelo's wrap top, sarong. 3. One giant scarf from Shamask—tied at the back. 4. The real scarf and print, from Hermès. 5. Carolyne Roehm's wrap top, tied like a scarf—or the sleeves of a sweater.

Grace Kelly, Salome, and Isadora Duncan certainly knew the power of a scarf. Now designers are turning it to their own advantage—using the scarf to tie up dresses, blouses, jackets, even pants. At times, the scarf even becomes the clothing.

Gianfranco Ferre, master of scarf wrap-and-tie, knots long squares of silk into sleeveless blouses, back-tied halter tops. "The beauty of a scarf is that it is delicate, fragile, and looks as if it could fall off at any moment," says Ronaldus Shamask, who slides a sweater wrapped like a scarf under a jacket. "The two extremes make the outfit sensual."

Scarf dressing is for many designers the natural result of an interest in India: long scarflike sarong skirts wrap under tailored jackets at Giorgio Armani and Norma Kamali. In London, teenagers are already criss-crossing antique chiffon scarves like fanciful vests over turtlenecks and antique skirts. **—KAREN HELLER**

(View *continues, page 120*)

1, 7 GUY MARINEAU. 2, 3, 5, 6, 8, 9 PIERRE SCHERMAN

1701

1780

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No frills dressing, above: Actress Suzy Amis in a Ralph Lauren polo shirt, white cotton shorts. Right: Blazer and jeans from DKNY; Brooks Brothers shirt. (Her own menswear originals are sent by "Mama" from the men's store back home in Oklahoma.) Watch, Cartier. Details, last pages.

the natural

BETTY GOODWIN minces words with actress Suzy Amis

There's nothing indirect about Suzy Amis. She shakes hands like a Harvard MBA and states her terms up front: she hates interviews and has no intention of indulging anyone's curiosity in her legendary in-laws, Lauren Bacall and Jason Robards. You meet her in an empty Los Angeles café, and when the hostess tells her that no tables are available, Amis tries a bit of direct reasoning; it quickly dissolves into an encounter matching Jack Nicholson's coffee-shop scene in *Five Easy Pieces*. Amis cuts out.

When Amis, soon to appear as a chain-smoking, alcoholic psychotic in *Twister*, finally squeezes her impossibly long legs into a booth elsewhere, she's equally candid on the subjects of sports (skiing, fox hunting, the mechanics of leg squats and rugby situps), vintage watches (she collects Patek Philippes, Rolexes, Movados), and her search for a ranch in Colorado. Right now, she's making do with *(Continues, page 126)*

KOTO BOLOFO. Hair and makeup by Giorgio for Suga salon, NYC

ADRIENNE VITTADINI

ADRIENNE VITTADINI

ADRIENNE VITTADINI

Suzy Amis is not above pilfering from husband Sam Robard's closet. But sometimes she settles for the same effect... J. Crew turtleneck, Shamask suede riding jacket, pants. Details, last pages.

an apartment in New York City and a new dog, ''a mutt''—''my little rat.''

As for her personal style, Amis verges on stubborn. She left Oklahoma City at seventeen to model in Paris with miles of strawberry blond hair—and not even the world's top photographers could persuade her to cut it off. ''I've never done anything I didn't want to do,'' she shrugs. Nor could she be convinced of the merits of French fashion. ''I never, ever, ever gave up my cowboy boots.'' (She is now in possession of eleven pairs.)

This fall, while playing Sean Penn's girlfriend in the West Coast premiere of *Hurlyburly*, Amis and husband Sam Robards bypassed the prevailing mode for cutting-edge contemporary furniture and filled their Venice beach house with flea-market finds and great old wing chairs. ''My biggest fear was that I'd end up frosting my hair and wearing white fringed boots,'' she says with mock terror. ''But I've had my own personal style for twenty-six years and I just continue along with it.''

That dressing style, like her manner, is devoutly unfrivolous. Her uniform: simple, oversized men's clothes, T-shirts, jeans, and not a trace of makeup. ''The least possible amount of effort the better,'' she says. ''I learned that from Mama—she's amazing. She runs three miles a day, rides bicycles, works out with weights. She doesn't go to the beauty shop. I can barely sit still to have a manicure, or anything else.''

Indeed, ''Mama'' still sends Amis blazers from the men's store back home. For shirts and sweaters, she reaches into Sam's closet. Together, they own V-neck cashmere sweaters in almost every color. At night, when the occasion demands, Amis wears silk-satin separates—miniskirts, sarongs—made for her by Zoran, black stockings, pumps, and, maybe, a single earring she picked up in Paris. ''Nothing conventional.'' As if there were any doubt. (View *continues, page 132*)

KOTO BOLOFO

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Purchased April 18, 1988.

While most of the people on Flight 743 from Paris to New York were enjoying lunch, Jacqueline Bisset was busy shopping for her brother's birthday gift.

Which, by the time coffee and dessert were served, she had found on page 221 of the Spiegel Spring Catalog.

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capping it off

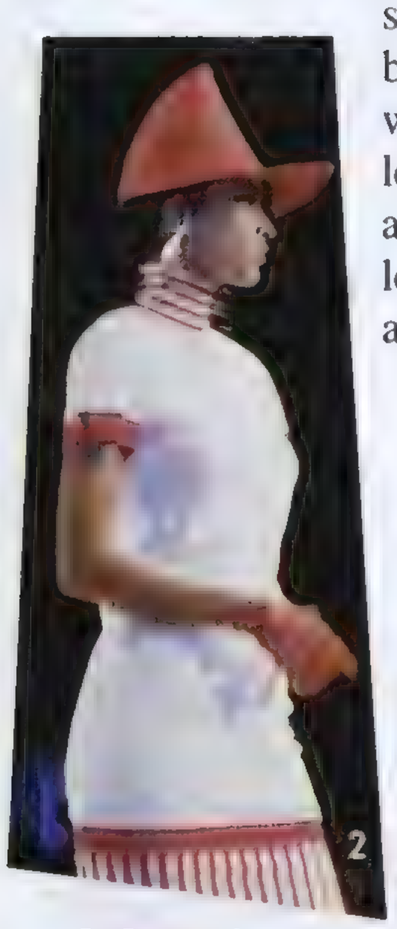
In a season of hats—of big floppy saucers, of miniature pillboxes—designers are playing with caps

1

designer Patrick Kelly's red, white, and blue cap with a turned-up brim that reads "Paris" has become as much of a trademark as the giant buttons he sews on dresses; he wears it with overalls in ads, to black-tie dinners. "I wear caps to make people laugh," he says. "It's like a clown putting on a red nose." Kelly attributes the recent rise in interest in caps to the savvy dressing of New York City messengers who, done up in full cycling regalia, streak down Seventh Avenue every day.

Designers have obviously taken notice. Eliot Whittall of Whittall & Shon caught a glimpse of real engineers' caps at the Army & Navy store one day and started making his own versions. Now he stitches up a baseball cap in a blue bandanna print, then punches it with metal studs. He also makes them out of chintz, leopard, suede, patent leather, and in neon colors. Elizabeth Marcel, owner of The Hat Gallery in Los Angeles, weaves a mod-shaped sixties cap of orange straw and trims it with yellow rickrack.—**ASHLEY GRIFFIN**

(View continues, page 144)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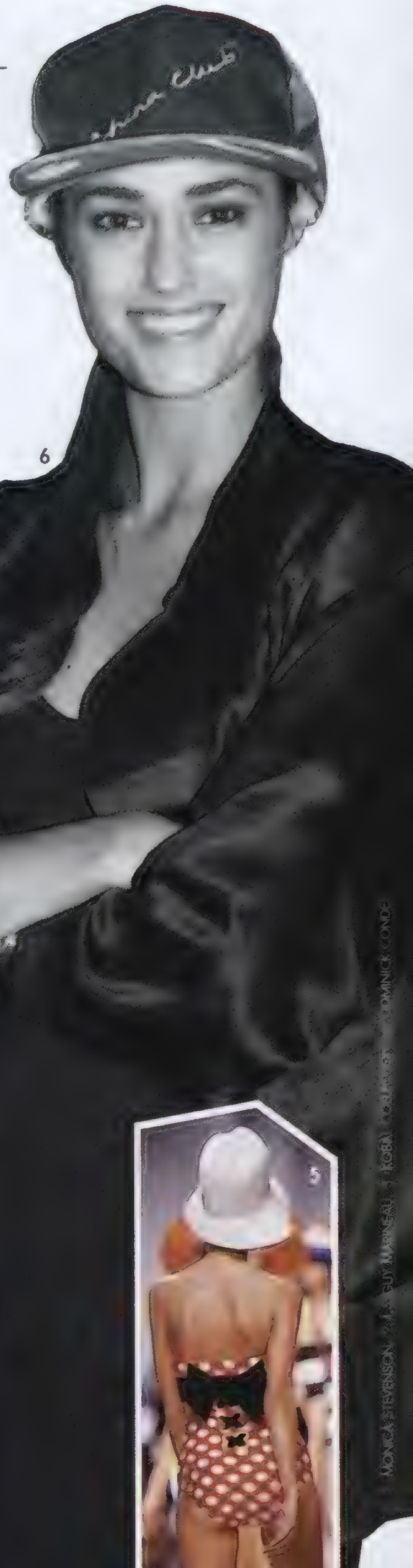
1. Broner's multicolored leather baseball cap. 2., 4. Caps and gowns: architecturally shaped caps from Karl Lagerfeld. 3. Top caps: the Beatles, on the set, *Help*, 1965.

5. Lacroix's straw beach hat. 6. Model Yasmin, caught at the China Club wearing logo. Details, last pages.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fashion's antifascist

CYNTHIA HEIMEL talks to that tall, dark, and scary Italian designer, Franco Moschino

At his spring '89 fashion show, Franco Moschino walked onstage, stopped the models and herded them into the wings, turned to the audience, and bellowed, "NO MORE SHOWS!"

Always a great kidder, Moschino. This time he's serious. No more Moschino shows. "Fashion shows are really out of fashion," he says.

If you've ever studied Moschino's clothes, you know he's not normal, not your run-of-the-mill Italian designer. Okay, some of his designs are classic, supremely simple, and understated, but the ones we love, the ones we slaver for, are always at least slightly mentally ill. A skirt made entirely of men's ties! An evening dress with stuffed bears lined up along the neckline! A Chanel-like suit with the jacket pockets made of tiny jackets! Oh, bliss!

"You are a surrealist," I tell Moschino.

"Thank you," he says, "I'm more surrealist than Postmodern."

"I don't know what Postmodern means."

"Nobody does, but it is so chic to say."

Moschino is tall, dark, and scary. Hair very short, skin very olive, a Postmodern mustache. He wears plain black trousers, shoes, jacket, and shirt. He smiles rarely. His English is quick and idiomatic, and when he doesn't know the word he makes it up.

1. OLIVIERO TOSCANI. Hair by Valentin for Jean Louis David; makeup by Carol MARINEAU. 3,4 from Moschino's book To Be Or Not To Be, That's Fashion! (Idea Books)

"I am, as much as other designers, a glamorous whore," Moschino says proudly. "That's logical, that's business."

"Fashion has considered Moschino the real serious bad boy," he says. "I was just saying easy, normal things—the opposite to what the others were saying—'dress the way you want, go wherever you want.' They said I was crazy. They said I was a provocateur."

We are sitting smoking cigarettes in a bare white interview room. "Where were you born?" I ask, and Moschino looks pained.

"What kind of interview is this?" he asks. He doesn't want to talk biography, he wants to talk ideas. So quickly, for the record: Moschino was born thirty-nine years ago, in a small town ten miles from Milan. "Very boring, nothing happened. Went to school until I was fourteen, escaped to the big city, took any kind of job to pay for the painting academy. My parents wanted me to be an engineer in their iron foundry, can you believe it?"

He began working as a fashion illustrator. "I didn't know what fashion was. I didn't know what fabrics were. Fortunately, I didn't learn."

He began illustrating for Gianni Versace and eventually began designing. He designed the Cadette collection for six years, started the Moschino collection in 1983, and now lives with his beloved cat, Domenica. He is not married yet, no children so far, he says, because the shadow of work is around him all the time. He cannot have a life.

"I am, as much as the other designers, a glamorous whore," he says proudly. "That's logical, that's business." Yet he doesn't want to be a designer. "As I become old, ripe as a designer, I realize it is not my real job. *(Continues, page 154)*

1. The designer himself, getting a grip...Hoop earrings decorate this bustier—worn with a fringed jacket, lace skirt. 2. Fishnet trousers held up by a tasseled cord. 3. A hat made from a record; a black leather jacket covered with gold chains. 4. A handbag made from a bustier. 5. From Moschino's graphic period: a suit. 6. An uncharacteristically classic dress. 7. Safari suiting. 8. Moschino's interpretation of the pinstriped suit. Details, last pages.

mila schön

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Instead, I am interested in the social, psychological, geographical, and spiritual needs we have to decorate ourselves. Clothing should be a screen where we can project our souls. We are all interested in love, tenderness, basic things. Tiny stupid objects of clothing give us intimate proof of our existence. The teddy-bear dress was popular because teddy bears mean tenderness.''

''You love a teddy bear,'' I say. ''What about real fur?''

''Furs are worn by beautiful animals and ugly people,'' he says. ''I make ecological furs—petrol transformed into hair. I wonder why it is considered tacky to wear jewels on top of the gloves, but it is not tacky to show your richness in furs. Sable shows how much it costs. I wish this were not chic.''

''Money is the class system in America.''

''Yes, they must distinguish this.''

''So you think traditional fashion is fascism?''

''I'm glad you used the word, not me. But yes. And the logical extension of fascism is death. Death of the person side. 'You have to look that way and shut up.' ''

A suit with Lilliputian-sized jackets for pockets.

Moschino has just published a wild and gorgeous book, *To Be Or Not To Be, That's Fashion!* (Idea Books). It's colorful, idiosyncratic, bursting with fabulously silly graphics and irreverence. The book treats us to a litany of Moschino's beliefs: we should love each other, be kind to animals, say no to global warming, and, of course, wear whatever the hell we like. Moschino feels he must present his clothes to us his own way, since he disapproves intensely of the methods of fashion magazines.

''Fashion magazines should change! No more 'If you buy that, you're in; if you don't, you're out.' We should be helping the fashion victims to get away from the virus. Not everyone should look like they're coming from Japan, eh?

''Rei Kawakubo. Yohji and Rei, I love what they do, but that is not what I do. The person I admire most is Vivienne Westwood. Her way of thinking is closest to what I hope to be.''

''What about Gaultier?''

''He is a Paris designer, so he tries to be avant-gardist.''

Gigli? ''Typical Italian version of 'Let's try to be 1990.' ''

Armani? ''Traditional bourgeois Milanese fashion designer. But the designer I most like to talk to.

''Too many designers do just one thing, one way. I like the big melting pot. The mess. If I were a wizard and I had a wand, I would wave the wand and bring all the garments of the world all together. Then I would call people and say, 'Hi! Come on in!' '' V

(View *continues, page 168)*

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Accessories

Editor: Candy Pratts Price

mixed bag

Belts, totes, and bracelets: this spring, the classic spectator look meets heavy-metal studs

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1. Marty Ruza belt. 2. Scooter of Paris bracelets. 3. Le Oui bag; Ariston gloves. 4., 5. A pair of spectators: suits from Chanel and Bill Blass. 6. Navy leather shopping bag by Prada. Embossed leather handbag by Giorgio Armani; Kleinberg Sherrill navy and white belt; Ariston perforated leather gloves; silk tie by Matsuda; Geiger sweater; pants by Louis Dell'Olio for Anne Klein & Co. Sunglasses, Cutler & Gross. 7. Leather belt with metal studs by Kleinberg Sherrill. Details, last pages.

As far as fashion incarnations go, two styles—spectator and studs—have made multiple comebacks. "Spectator," a term commonly used to describe shoes, has a simple, two-toned color scheme: a combination of white and black, blue, or brown. A classic, the spectator scheme has a very long history—and even a patroness: Coco Chanel. Though she didn't originate the style, Chanel made spectator one of her elegant signatures in the 1930s, when she put a white collar and cuffs on a simple black dress.

This spring, Karl Lagerfeld revives the look for Chanel in a black and white suit; a similar scheme works for a sweater set and pants by Bill Blass. Spectator style is just as natty on a smaller scale—as black piping on a white handbag, as narrow navy and wide white stripes on a belt. As far as other classics go, some materials have even achieved a stylish reverence all their own: mock crocodile—now appearing in handbags, shoes, even luggage—is forever wearable.

From the other side of the accessory spectrum comes the metal stud. Without an exalted couturier background, studs have made a fashion mark, too. They were last seen as a punk emblem in the 1970s, set on everything from denim to dog collars.

(Continues, page 176)

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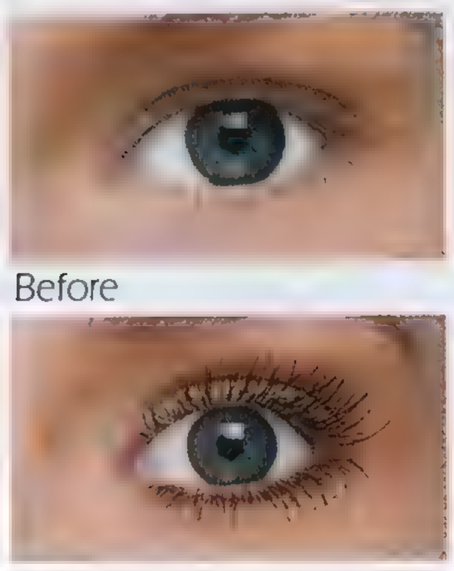

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Scarf & Earrings: Angela Cummings.
Dress: Christopher Morgenstern
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Editor: Shirley Lord

nature's therapy

Modern skin care is relying more and more on plant extracts that soothe and energize

PETER LINDBERGH. Hair by Sam McKnight; makeup by Stephane Marais. Details, last pages.

Long before there were moisturizers, nourishers, and body balms, there was the practice of aromatherapy, which has been going strong in Europe and particularly the Far East for two thousand years. Put simply, aromatherapy is the treatment of skin problems through the application—and at times inhalation—of natural plant oils on the face and body. In France, prescribed by doctors, it is even covered by health insurance.

Until recently it was a different story here; aromatherapy was often considered questionable hocus-pocus left over from the patchouli-soaked hippie days of the sixties. Not anymore. Aromatherapy is becoming accepted—and sought after—as a viable, more soothing alternative to mainstream skin care.

At the same time, cosmetic chemists are experimenting with an enormous array of botanicals to meet everyday beauty needs. Extracts of wild pansies, marigolds, white nettles, sage, horse chestnut, juniper, mint, and ivy are being reevaluated for their soothing, healing, or stimulating properties, and are finding their way into sophisticated skin-care formulas.

Check labels and you will see for yourself. Particularly in products from European companies, like Biotherm, René Guinot, Sisley, Clarins, Lancaster, and

Stendhal, you will find old-fashioned botanicals listed among the ingredients. There's olive oil and safflower oil in Biotherm's Tonicité Firming Eye Creme; sage, mint, hazelnut, and rosemary in Clarins' Body Treatment Oil "Tonic"; white lily, hop, and sage extracts in Sisley's new Botanical Night Complex; watercress, ivy, and sage extracts in Lancaster's Very Mild Lotion. Chamomile and rosemary are everywhere.

The art of the aromatherapist is to know which oil is best for which skin. Each person's skin is different—just like fingerprints—and there are hundreds of oils imported from all parts of the world to choose from. In Europe and the Far East, an aromatherapist will start the treatment by taking a medical history; sometimes a general examination will follow and highly magnified photographs are often taken of the skin for later comparison. The natural oils used for massage are chosen to act either as sedatives or stimulants—and are often personalized for individual clients.

Personalized blending is still the exception rather than the rule here, but it can be found in small specialized skin salons. In New York City, for instance, the Anushka Institute combines orange blossom, lavender, sage, and marjoram oils for a massage to ease back tension; at the Catherine Atzen Institute, tired legs and feet get treated with butcher's-broom extract, essential oil of peppermint, and cyprus. In Beverly Hills, Aida Thibiant uses what she calls her own botanical complex of plant and herb extracts in treatments given at her new hair and scalp-care salon. Nearby, on Wilshire Boulevard, Aida Grey, long known as the skin alchemist to the stars, brews facial treatments from oils of linden flowers, lavender, or peppermint.

Exotic and rare, simple and profuse, botanical extracts are now being used for everyday beauty needs

The art of the true aromatherapist is to know which plant oil is best for which skin

Is all this really peppermint poppycock?

Certainly not, says Kurt Schnaubelt, Ph.D., of the Pacific Institute of Aromatherapy, who sees aromatherapy as a grass-roots movement that has become increasingly popular here during the last five years.

His belief is borne out by many essential oil suppliers, who distill the therapeutic oils from roots, resins, stalks, seeds, stems, leaves, flowers, and even bark. They note their aromatherapy business has increased one hundred percent in the last year and, a definite sign of changing times, the first American Aromatherapy Association was launched just over a year ago.

America may not be ready to embrace aromatherapy as a medicine or even as an adjunct to it, but its growing use as a beauty treatment reflects a trend toward natural products. We think it's here to stay. —S.L.

orange crush

Spring's bright new color

Fashionable orange, top: WilliWear short sleeved crew-neck T-shirt. Bottom left: Mizrahi's sleeveless dress. Bottom right: Geoffrey Beene's sequined-top evening gown. Details, last pages.

Move over big red. The color that has symbolized the Princeton Tigers for over two hundred years is moving center stage. We're talking about orange, the new high-voltage shade making the biggest waves in fashion right now.

Ethnic and resort designs are splattered with flowers, prints, and patterns—all with fruity colors—but especially orange. Accessories are in orange, too—belts, purses, shoes; Prada's large multipurpose orange and gold bag and Isaac Mizrahi's drawstring satin pajama bottoms are a few examples of designers' current orange crush.

Not surprisingly, orange is also prevalent on the spring lipstick scene. Examples: Ultima II's Siesta, Stendhal's Golden Coral, Linda Mason's Fire, and Estée Lauder's All-Day Wild Coral.

"People are afraid of wearing orange just as they were once afraid to wear bright red," says New York City makeup artist Bobbi Brown.

Dark skin tones handle bright orange best; sallow skin tones should choose an apricot variation. A good way to judge: the lighter the skin, the paler orange should be.

"Don't overload your face with orange—if you're going to wear an orange lipstick, the makeup on the rest of the face should be minimal," says Brown. "For some people, even orange toenails with orange lipstick would be excessive!"

—COLLEEN SULLIVAN

(Images *continues, page 198*)

Top and bottom left: ARTHUR ELGORT. Hair by Christiaan; makeup by Sonia Kashuk. *Bottom right:* PIERRE SCHERMAN. Details, last pages.

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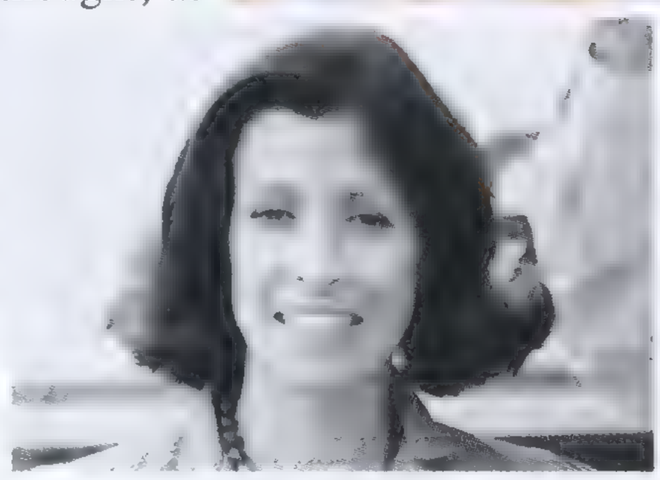
Images

return of the flip

A favorite sixties hairstyle makes a comeback

Mary Tyler Moore, Donna Reed, Sally Field, and Elizabeth Montgomery all gained national celebrity by playing—respectively—two homemakers, an airborne nun, and a friendly witch in 1960s television sitcoms. What else did they have in common?

"The flip," says Mary Tyler Moore, who wore her hair flipped for almost eight years on *The Dick Van Dyke Show*. "The only reason I changed the style was because I moved on to *The Mary Tyler Moore Show* and wanted a fresh look. In the sixties I thought, as many women did, that I looked my best with a flip. Unfortunately, my hair is very fine, so I used to spend forty-five painful minutes every day teasing and stretching it onto fat rollers. My curls were stiff enough to hang clothes on."



Today, the flip is not dependent on hairspray and rollers. The new thermostatically controlled curling irons and hot brushes make flipping easier, and better standards of haircutting give greater versatility.

Marilyn Quayle, the vice-president's wife, has worn her hair flipped—on and off—for ten years. She says, "I style my own hair and find the flip particularly easy to maintain." It certainly stood up on last year's campaign trail.

"The best flip starts with a blunt cut, ending just below the ear," says Kenneth of Kenneth Salon, NYC. "It sits higher, doesn't droop around the shoulders. Hair isn't teased or backcombed anymore because no one wants that kind of volume. When there are bangs, they are heavy, not wispy or layered."

Stylists point to the return of the A-line shape in fashion as one explanation of the flip's resurrection. Another bonus: the flip can be worn long or short—with the degree of curl left entirely up to the individual. —**COLLEEN SULLIVAN**

(Images *cont., page 208*)

The flip finds its way into the nineties, top, and worn short by Marilyn Quayle. Bottom: Marlo Thomas and Sandra Dee sport the typical "it" style of the sixties.

Top to bottom: MONIC RICHARD, hair by Graeme McEwen, makeup by Julie Begin, all for La Coupe, NYC; UPI/Bettmann Newsphotos; Photofest; Photofest

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Images

beauty language

Claims for skin products have taken on a new modesty

Shed a few tears for what may be the passing of another bit of glamour: the language of beauty products. There's a shift away from cosmetics labels graced with poetic scientific descriptions and linguistic acrobatics that imply a kind of plastic surgery in a jar. The impetus behind this change is, of course, the Food and Drug Administration. In a nutshell, the FDA's complaint with the cosmetics industry is that if a beauty product makes a therapeutic body-changing claim, it's a drug, not a cosmetic. Dr. Frank Young, commissioner of the FDA, is the man at the center of the word war, but he didn't start it. The FDA first raised its voice over therapeutic claims on labels and in ads way back in 1983, but the beauty industry wasn't listening. For the next four years, products with a therapeutic-sounding pitch became as common as TV dinners. Just about every company had some cream that speeded up cell turnover or reversed the effects of aging. It wasn't until the spring of 1987 that the FDA finally issued an ultimatum to offending cosmetics companies: drop the claims of physiological effects on the body or their cosmetics would be seized or classified as drugs.

As a result, the majority of new cosmetic names are just this side of bland. For example, there's Multi Moisture (Prescriptives), Strongwash Facial Cleanser (Intelligent Skincare), Moisture Surge (Clinique). Avon, taking the course of least resistance ("trying to make skin care simpler," they say) is using one-word benefits—Unpuff, Unsag, Unshine, Unstress, Unspot—for each of the five products in a new Visible Improvement Program. Slightly peppier is Max Factor's latest creation, The Incredible Blue Mask. Makeup has gone modest: Clinique has Almost Lipstick. Revlon's spring makeup collection is only Pinkish. On the skin-care front, however, Revlon is taking a step in the opposite direction, confident that their newest skin product will receive a coveted FDA Over the Counter (OTC) rating. They claim the product has been tested according to scientific guidelines and deserves its name—Anti-Aging Firmagel Moisturizer.

In the days of unregulated claims, ads bloomed with passionate words

Could any cosmetics aficionado help but feel nostalgia for the glory days of unregulated claims? Advertising once bloomed with passionate words, such as those touted by Amor Skin in 1929: "Dying cells live—living cells multiply . . . tissues grow firmer—younger . . . they *push* the wrinkles out of the skin."

Today, the consumer is the winner, since products have to prove they do what they say—before they say it. Meanwhile, the beauty industry will be watching its p's and q's.—**JODY SHIELDS**

(Images *continues, page 212*)

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back talk

Following fashion's interest in the back, hairstyles are speaking from behind

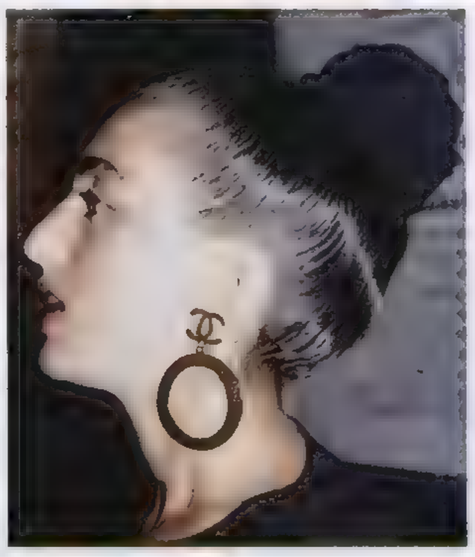
That hair should look as good going as it does coming is now a given. With the new emphasis on smooth, neat, shorter-looking hair, back interest is receiving a lot of attention from hairstylists.

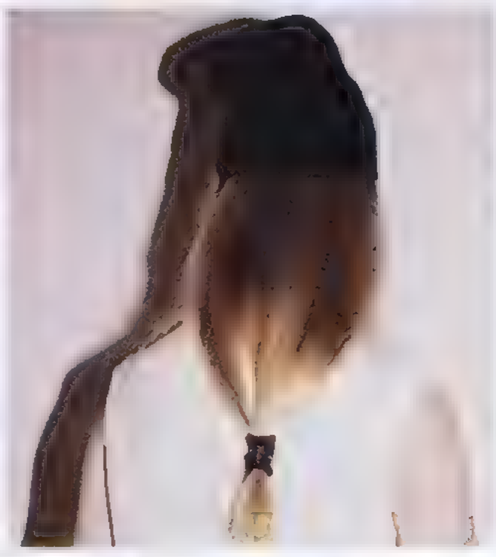
"You never know what angle you're going to be photographed from, or—of course—seen from," says Gina Capolupo, of the Ménage à Trois Salon in Beverly Hills, California. For the 1988 Emmy Awards, Capolupo styled Jane Seymour's long hair into a French swirled roll on top, the back into a decorative chignon—a style that would catch all camera angles, yet not detract from her face or her elaborate silk dress.

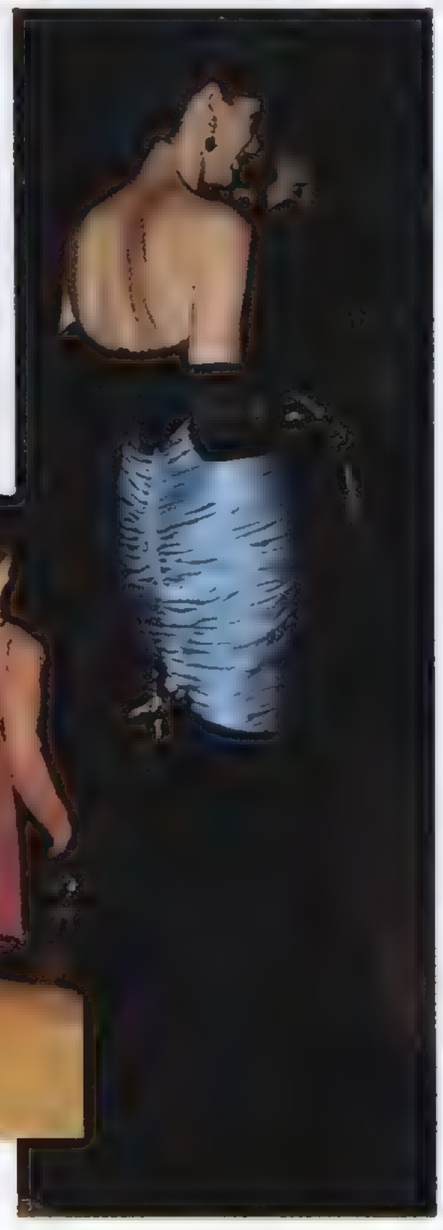
"The silhouette formed by the hair can be more important to your appearance than the details of the style," says Damien Miano, owner of La Dolce Vita Salon, NYC. "Many women want something different, unexpected, but still something that looks simple. A wrapped or coiled style can be more effective than one laden with ornaments."

Antonio, of New York City's La Coupe Salon, likes to see the dress a woman plans to wear for a special occasion a week ahead of time. Then he can plan the shape, style, and ornamentation—if necessary—he will use. Antonio once flew to Venice to weave rhinestones and lace through Laura Pomerantz's hair for her birthday celebration. "Many of my clients go to the same events and often sit at the same table, so it's important I custom-design each hairstyle," says Antonio. "Women may not mind wearing the same designer dress—or say they don't—but they don't want identical hairstyles."

It's not just at galas and formal dinner parties that you'll find eye-catching exit looks. Inventive hair fashion—fish-bone braids wired with ribbons, French braids intertwined with bandannas—is now seen everywhere: in subways, at concerts, on city streets.







Bernard Portelli, who owns the Okyo salon in Washington, D.C., likes to tie men's silk ties around ponytails—including his own. (Portelli has worn a ponytail since 1983.) "It's a unisex, hassle-free style—and goes with the time period of my favorite 1940 tuxedo," he says. Other Portelli trademarks: wrapping buns in nets (à la the Andrews sisters); skewering spiraled French twists with chopsticks.

In Boston, at the Born 2B Wild salon, owner Sandy Poirier uses inexpensive, variously colored pipe cleaners to achieve a swirl of color through braids.

Joel Warren, owner of the new NYC hair salon Parallel, uses hair color to define and decorate the back of the head. "Hair is naturally darker at the back of the head. When hair is short, I leave the nape darker and highlight upper layers. This emphasizes the shape of the cut." —**COLLEEN SULLIVAN**

(Images *continues, page 220)*

On the runway and on the town: hair in back braids and beehive chignons, tightly knotted in a bun or loosely gathered in a ponytail. Runway photos, Geoffrey Beene.

Clockwise from top left: PIERRE SCHERMAN, ROXANNE LOWIT, MARY HILLIARD, PIERRE SCHERMAN, MARY HILLIARD. Details, last pages

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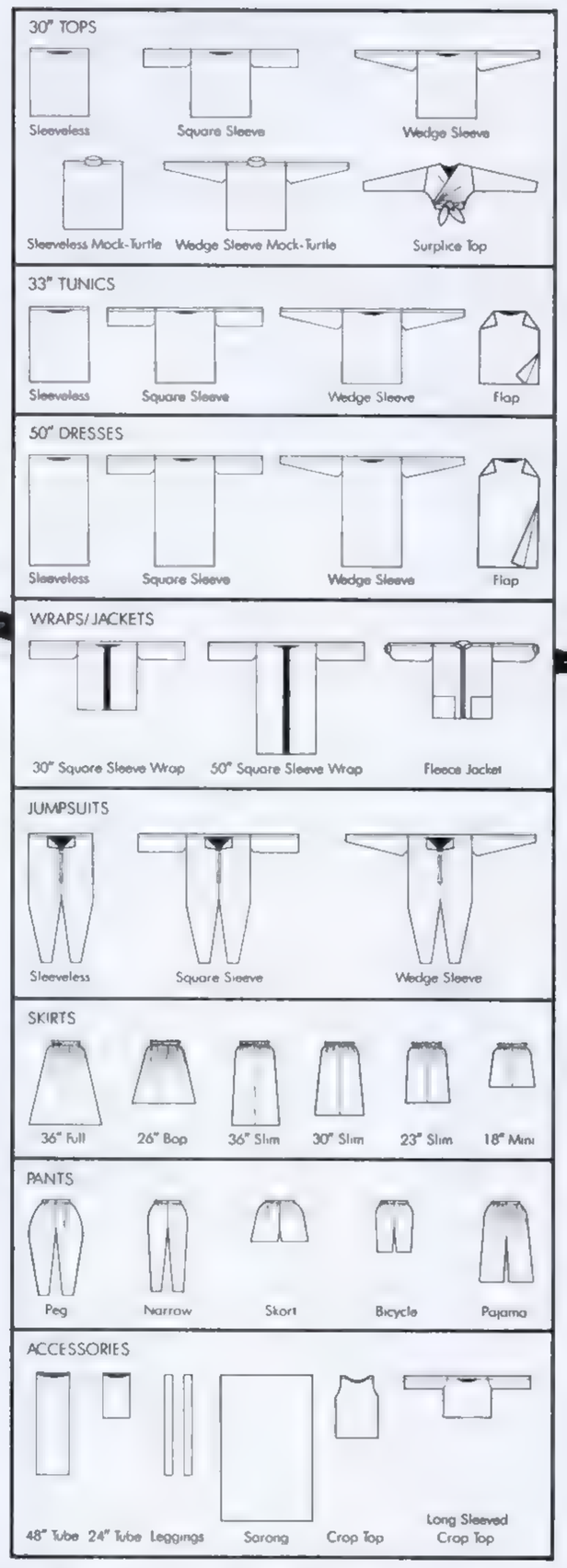

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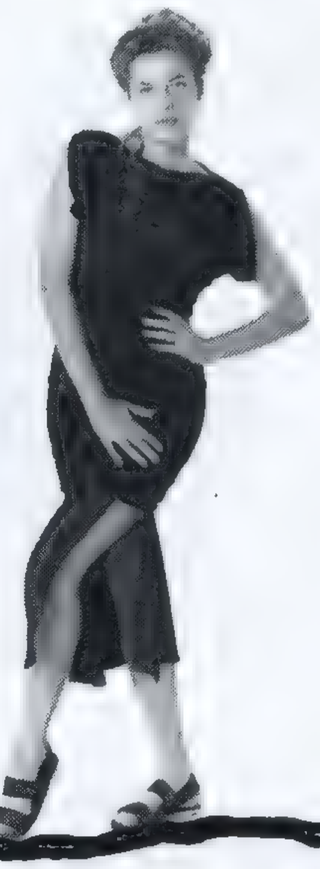

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the line on shine

Beating the elements that rob hair of natural sheen

Beer, mayonnaise, and egg whites are all edibles that go into shampoos and conditioners today for one reason: "Shine. Women want it because women know hair should have a tactile 'touch me' quality as well as a visual one," says James Niven, president of the Floris Shops, USA, now here from London. The first U.S. Floris is on Madison Avenue, New York City. "We put wheat-germ oil and honey in our shampoo for that reason."

Another way to give hair shine is with a colorless conditioner such as Mastey's Le Remouver. Carmine Minardi, co-owner of Minardi Minardi Image Makers, New York City, finds it removes chlorine, copper, and iron deposits (residue from water and pipes), which can dull hair. He also uses natural aloe gel for shine. Certain shine-giving herbs—nettle, comfrey, juniper, and goldenseal, used for years as home remedies—are now being added to hair products (Aida Thibiant's Daily Shampoo, Concentrics by Ahksys Labs).

Stylists note that regular hair trimming offers a shine bonus. "If hair length is below the shoulders, chances are its ends are more than two years old," explains Kendall Ong of Vidal Sassoon, San Francisco. "Once damaged, the hair cuticle won't lie flat, doesn't reflect light. That's why it's essential to have hair cut or trimmed on a regular basis to get rid of split, frayed ends."

Also addressing this, Sebastian's new cuticle sealer, Laminates, adds shine and softness. **—COLLEEN SULLIVAN**

(Images *continued, page 226*)

WAYNE MASER. Hair by Bruno Weppe for Jean Louis David. Makeup by Giorgio for Suga salon. Details, last pages

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JOAN&DAVID

beauty answers

The facts about removing dead skin cells

skin peeling: is it really necessary?

Claims that exfoliating (peeling) procedures and products can "slow down the aging process" raise the skeptic in all of us. But doctors are re-evaluating what exfoliation—the removal of dead cells from the skin's surface—can really do, as well as who needs to exfoliate, when, and where.

"Exfoliation will not slow down aging, but it can make skin behave and look younger," says Norman Orentreich, M.D., clinical professor of dermatology at New York University Medical School and director of the Orentreich Medical Group in New York City. "In a normal twenty-five-year-old, skin, about thirty layers deep, will replace itself about once a month, or one layer a day. As a woman ages, this cell turnover slows down until, by the time she's in her fifties and sixties, it takes about twice as long to replace." The result? Dull, dry-looking skin on top, which exfoliating removes. Moisturizers and makeup work better, too, because they are applied to a smoother surface. Other prime spots are feet and elbows, because skin is thicker in these areas. Acne-prone skin can also be helped—excess oil and toxins get cleansed away.

exfoliation's three faces

Skin can be exfoliated three ways—by physical, chemical, and radiation methods. The latter is never recommended, as this kind results from overexposure to the sun's radiation or suntanning machines, and causes premature aging (called photo-aging).

Physical methods include facecloths, Buf-Pufs, loofahs, grains, and even plain soap and water when cleansing is vigorous. Dead skin cells are removed simply by rubbing them away. (Next month, a new idea from Christian Dior: Exfoliant Rose, softens skin, too.)

An extreme version of the physical method is dermabrasion, in which a physician uses a sterile wire brush to scrape away top layers of skin, usually to correct a pigmentation problem or to reduce scarring.

What is known as chemical exfoliation includes do-it-yourself treatments with over-the-counter astringents and facial masks that may contain salicylic acid, alcohol, or benzoyl peroxide. Risks of skin irritation increase according to the amount used in the formula of any of these ingredients—as well as frequency of use. Read labels!

Much more drastic chemical procedures are Retin-A treatments and chemical peels (called chemosurgery), both carried out by a physician.

"Chemical exfoliants work by breaking down the bonds between dead skin cells," says Dr. Orentreich. "Over-the-counter products are less potent than prescription products, but if overused, can still cause great irritation to skin. That's why for any chemical peeling, a physician should be consulted." Dr. Orentreich continues, "Chemical peeling can be prescribed for those with sun-damaged skin, or for skin that suffers from fine lines."

—LAURA FLYNN McCARTHY

(Images *continues, page 236*)

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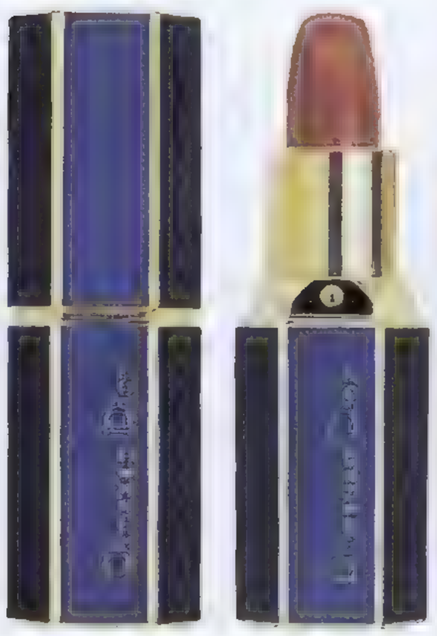

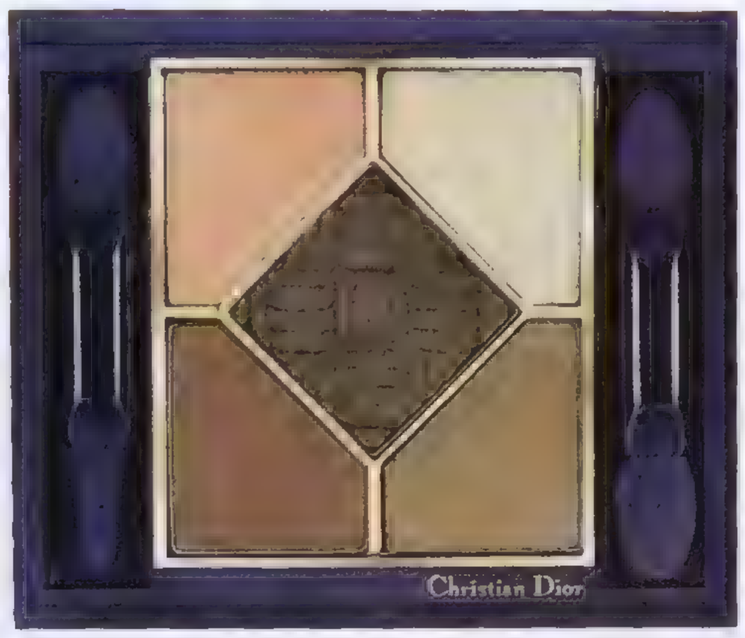

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Images

hair answers

New cutting techniques make a big difference to short styles

short hair: a new versatility

This spring, the move to short hair continues, and as women everywhere dive for the scissors, old misconceptions reemerge. Among the most persistent: short hair means less versatility, makes a woman's face look fuller, is less feminine than long hair, and growing out entails a transition period of uneven lengths and layers.

Not true, thanks to major changes in styling and cutting techniques through an exchange of information, as stylists in smaller cities become members of trend-setting large organizations, like Intercoiffure, which has 2,300 members worldwide.

Then, women no longer copy one favorite look (remember the Dorothy Hamill/Princess Di clones?). "Today, no two haircuts look exactly alike because every look can be comprised of many different cuts," says Intercoiffure member Michael A. Schuh, Jr., artistic director and co-owner of Michael's For Hair, Dayton, Ohio. "I may use six or even eight different tools to achieve a single look—two razors, two pairs of scissors, and combs of many sizes."

Did somebody say razor? That once much-maligned styling tool—used to achieve the teased beehive styles of years ago—is back today as a mainstream hair-cutting device. Razors are now adjuncts to scissors, used to "cut in" random layers that can add shape, texture, and fullness to short styles. "Cuts that only use scissors make hair predictable," says Howard McLaren, creative director of Bumble + Bumble, New York City. "Hair falls in the same line because it is weighted in a certain direction—that's what gave us the geometric and 'feathered' looks of ten years ago. Now, hair can be cut in such a way that every time it moves, it creates a new direction. For instance, to narrow the look of a wide forehead, a stylist might cut in vertical instead of horizontal bangs."

how short is short?

Top models Linda Evangelista, Naomi Campbell, and Hunter Reno have cut their long hair really short to just above the ears, and most stylists say it's the best new look. It means hair exposes earlobes and emphasizes the length of the neck. Shorter and less structured also means hair grow-out is less obvious; regular end trims may be the only must in the transition from short to longer. With less coiffing, women no longer need be slaves to electric rollers and/or the styling-brush/blow-dryer combo. Fingers are all you need—for instance, a woman can get a new look simply by combing hair differently, by running styling gel through or slicking hair way back, or by letting it dry softly around the face.

new ways with texture, color

The one constant throughout the switch from long to short is the continuing necessity for good texture: condition. Shorter hair generally looks thicker and stylists can now make the most of it—with styling sprays, mists, and even partial perms to hidden underlayers, ends, or roots—all to increase volume.

Another Intercoiffure member, Van Council, co-owner of the Van Michael Salon in Atlanta, Georgia, believes the new shorter cuts will influence the use of color. "Highlighting doesn't show up as well when hair is cut really short. We are already seeing a return to the use of richer, deeper colors—gold-browns for the fair to mouse-haired, red-browns for brunettes."

—LAURA FLYNN McCARTHY

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By Janice Kaplan

exercising bones

Calcium pills alone won't prevent bone loss. Experts now say weight-bearing exercise is the ultimate bone-booster

The chic pills that women are popping these days tend to be calcium supplements, often recommended as a safeguard against brittle bones and osteoporosis. While calcium supplements are generally harmless when taken in reasonable doses, most doctors believe they can't work alone to increase bone mass. Experts now say that supplementing these supplements with weight-bearing exercise can make a difference.

Let's admit from the start that few women are going to sweat through an aerobics class in order to boast about how good their bones feel. Women have only recently learned the pleasures of strengthening muscle through exercise. You can, at least, *flex* new muscles; the advantages of building bone may seem more theoretical but they are equally remarkable. By keeping bones strong, exercise can help you grow older more gracefully.

When it comes to exercise, most experts say it's better getting religion early than late. Osteoporosis may typically be a disease of older women, but bone loss starts much earlier—"often in the middle of the third decade," says Gail Dalsky, Ph.D, assistant professor, department of medicine, University of Connecticut Health Center, School of Medicine. So as early as age twenty-five, women may begin losing bone at a rate of roughly 1 percent a year. That doesn't have to happen. Results of studies suggest that women who are active (and getting sufficient amounts of calcium) not only won't lose bone mass when young, they may continue laying down bone throughout their thirties, and possibly longer. Even when bone-building ceases, a moderate program of weight-bearing exercise can probably prevent a decline in bone mass for decades. Because an active woman begins from a stronger base, the bone loss that ultimately occurs due to hormonal changes at menopause may not be so devastating.

There's also hope for those from the better-late-than-never school of exercise. Older women typically lose as much as 4 percent of their bone mass each year in the first few years after menopause. Many doctors try to retard loss by prescribing calcium supplements or estrogen-replacement therapy to postmenopausal women. Both are valuable in *maintaining* bone mass, but haven't been proven effective in actually *increasing* bone size. Exercise, however, can do exactly that.

A recent study at Washington University in St. Louis found that previously sedentary women over the age of fifty-five actually increased bone mass by some 5 percent after a nine-month training program. The women slowly built up to fifty or sixty minutes a day of vigorous exercise that included walking, jogging, and stair-climbing. They also maintained a high-calcium diet, which included calcium supplements. A control group took the calcium but didn't exercise and didn't show any significant change in bone mass.

Prime bone-building exercises: running and walking

Just how important is a 5 percent increase in bone mass? It's not totally clear. Experts theorize that there may be a "fracture threshold"—a cut-off point below which fractures are more likely to occur. The goal, then, is to bring bone mass back above that theoretical threshold through a combination of exercise and calcium supplements. But not all problems can be prevented. "When a woman's bone density is already very low, the increase that results from exercise may not be (*Continues, page 254*)

CHARLES FORD. Hair and makeup, Anthony McCally. Details, last pages.

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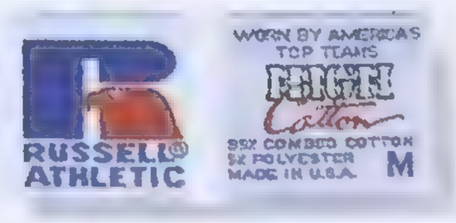

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enough,'' says Dr. Dalsky, who led the study.

The brittle bones of osteoporosis occur as a result of the negative interaction of ''genetics, low levels of estrogen, calcium, exercise, and general nutritional status,'' says Dr. Dalsky. Focusing on only one is misleading. Calcium is important, but a diet that is high in protein, alcohol, or caffeine may impair calcium absorption. There also seems to be a connection between smoking and brittle bones.

The reason weight-bearing exercise is good for building bone is because bones are strengthened by stress; and, like muscles, bones grow stronger when they're used. Bones *not* stressed with weight-bearing exercise quickly lose calcium and become light and porous, even in young women and men. Exercise also protects bones indirectly by strengthening tendons and muscles, making the bones around them less susceptible to injury.

In Dr. Dalsky's study, all bone-mass measurements were taken with sophisticated scanning equipment, measuring bone density in the spine. The method of doing this—called dual photon absorptiometry—is expensive, which may explain why so many of the new osteoporosis testing centers use simpler tests that measure bone density at the wrist or heel. Many experts worry that those tests can misdiagnose osteoporosis—missing some cases and giving false positives in others. For example, spinal bone is more sensitive to loss of estrogen, but also responds to exercise therapy in a way that wrist bones would not.

When it comes to exercise, it's best to get religion early: bone loss can start in a woman's twenties

Women already in good shape are less likely to experience increases in bone mass from exercise. For example, many of the women who participated in Dr. Dalsky's research continued their exercise programs after the initial nine months. At the end of another year, their bone mass had developed only another 1 percent (as opposed to 5 percent in the first nine months). When exercise is stopped, bone mass returns to its baseline level. Still, something has been accomplished by the exercise, since bone has not been lost. ''In the years after menopause, *not* losing bone each year already puts you ahead,'' says Dr. Dalsky, ''and even a slight increase can become significant.''

There is a contradictory side to all of this, though. Some experts fear that excessive exercise may *hurt* young women's bones more than it helps them. Women who train for long-distance running, swimming, ballet, and some other sports often become amenorrheic; and the change in hormonal balance may cause them to lose bone mass. While some bone strength is likely to be regained once training slows down (and menstruation resumes), the bones may, possibly, be weakened forever. Early-onset osteoporosis is also a problem for young anorectic women whose menstrual cycles become disrupted.

There are many exercises that can build bone. Walking is one. Jogging and running are even better (because bones are stressed more). Sedentary women not accustomed to much activity could try swimming or stationary cycling. Dr. Dalsky says they're not ideal for building bone mass, ''but no matter what you do, some activity is better than none.''

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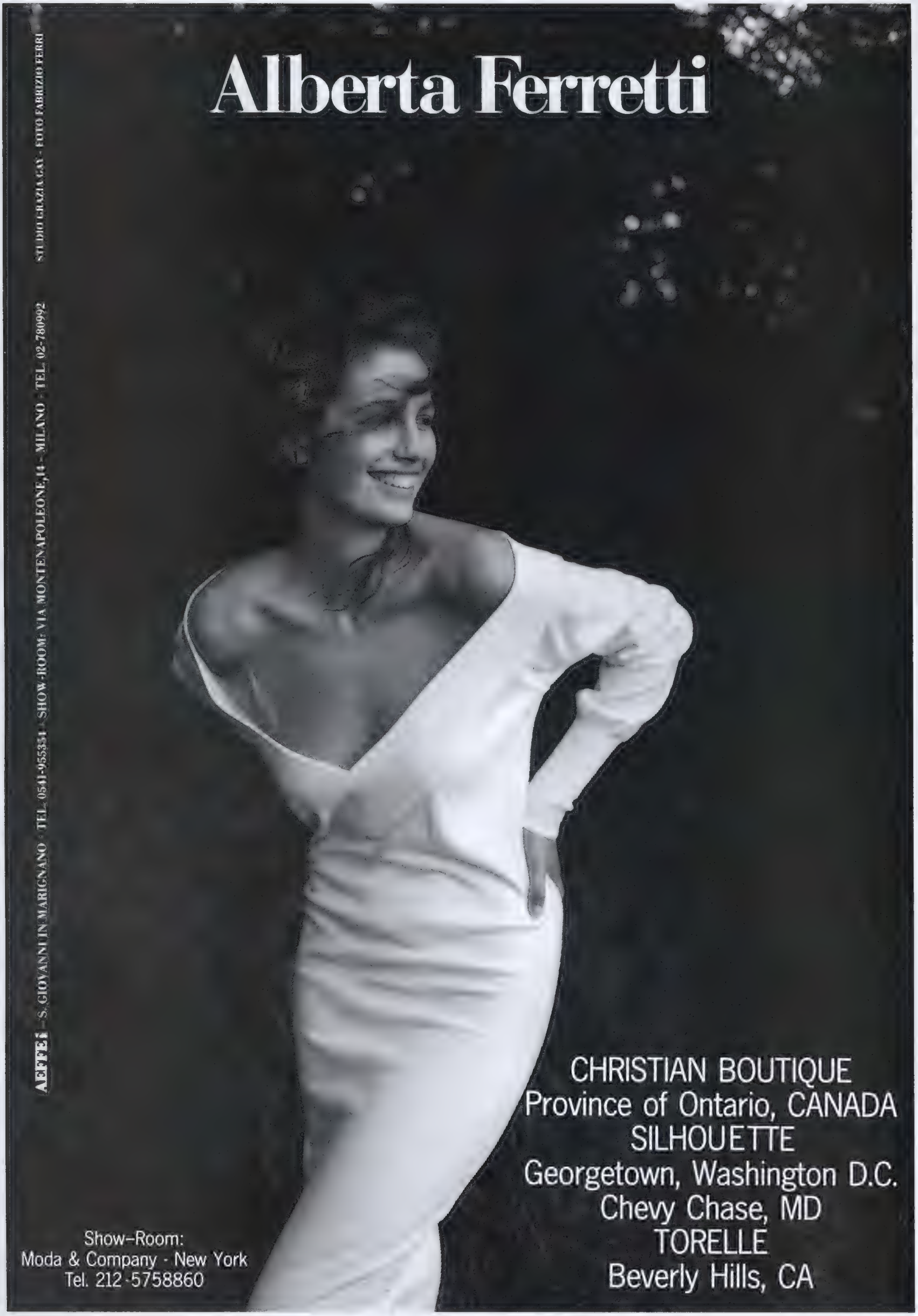

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People are talking about...

By Tracy Young

Selling out When people use the term "psychic numbing" they usually mean the adaptive **callousness** that allows them to live with the threat of nuclear war or to step over the homeless on their way to work. In the political arena, psychic numbing may well explain how we could elect George Bush after eight years of Ronald Reagan. . . . If you look at pop culture, the legacy of people who grew up in the sixties is tame at best. From *thirtysomething* to *The Heidi Chronicles*, Wendy Wasserstein's new play, social conscience lies dormant, the dominant emotion is ruefulness, and the only symbol of hope is a **baby** . . . . If there's one thing yuppies fear more than taxes, it's death—which may explain the new baby worship. But people who wish you could take it with you may soon have another option. According to *The Wall Street Journal*, Summum Bonum, the wine society, has come up with a great **mummy-making** scheme. For a base price of around seven thousand dollars, clients can be soaked in wine, herbs, and preservatives; coated with scented oils; and bound in a cocoon. The only hitch is where to store yourself once you've been embalmed. . . .

Making book One of the more unusual offers from a publishing house came recently from Harper & Row. Anxious to acquire best-selling author Tom (*Red Dragon*) Harris, Harper & Row's Bill Shinker sweetened the offer with a pair of Abyssinian kittens, the offspring of executive editor Larry Ashmead's cat, Isaac. Harris and his agent Anne Sibbald of the Mort Janklow agency are both **cat lovers,** but obviously not connoisseurs. They went with Carole Baron of Dell. . . . Charles Ludlam, who died of AIDS last spring at the age of forty-four, was one of America's most inspired comic geniuses. Fortunately for us—and for people who missed the Ridiculous Theatrical Company's campy takes on everyone from Bluebeard to Maria Callas—a collection of **Ludlam**'s plays will be published this year. . . . In a recent newsletter from the Gay Men's Health Crisis, a contributor pointed out the important distinction between "risk groups" and **"risk behavior."** . . .

Soul The smoothest guys in pop music today are black crooners like **Luther Vandross** and Alexander O'Neal, the latter of whom was photographed for his album cover by legendary Hollywood portrait artist George (Whitey) Hurrell. . . . All the right moves are happening at clubs, like Maxwell's in Hoboken, where the Empire State Soul Club's peripatetic deejays serve up classic sixties platters. . . . One of the best-kept secrets of the still-booming Afro-pop scene is Tabou Combo, a Brooklyn-based Haitian group that doesn't have a record company yet, but sells out at venues from Sounds of Brazil to the Ritz. . . . Thanks to the trend toward portability and miniaturization of home appliances, a whole generation of kids who grew up in the suburbs can enjoy the comforts of home, if only in a studio apartment. This conflation of **downward and upward mobility** may be a bit confusing, but you don't hear anyone talking about socialism these days, do you? . . .

Gambling Hollywood doesn't much like risky movies, but you can bet that when producers tire of films about substance abuse, the next trendy topic will be compulsive gambling. **David Mamet** knew what he was up to with his jerry-built *House of Games*, but James Toback was driven enough to be fifteen years ahead of the times with his 1974 screenplay for *The Gambler*. . . . The Mafia, meanwhile, continues to be the most interesting bunch around. Why? Probably because it's the ideal paradigm for family dynamics—as well as corporate culture—whether you look at a classic like *The Godfather*, an ironic update like Jonathan Demme's *Married to the Mob*, or CBS's *Wiseguy*. **Wiseguy,** by the way, is so well written and well cast (with terrific odd choices like Jerry Lewis and Ray Sharkey), it makes you wonder if TV isn't slyly becoming smarter than the movies. . . . Among the glittering canyons of midtown Manhattan, cars are sold at places like Park Avenue's BMW Gallery. But the bumper sticker of the month, spotted on a beat-up and rusted car, reads: "Don't laugh. I own it." . . . The hot city? **Budapest** . . . .

People are squawking about Last October, I ran an item here about a professor of gynecology and obstetrics at the University of Florida who claimed that cooking your **underpants** in a microwave for five minutes would kill the fungus that causes yeast infections in millions of women. Recently, I heard from a distressed reader who sent me several pairs of charred panties. Caveat emptor: she who believes everything she reads gets burned. . . .

GEORGE LANGE. Details, last pages.

robbins' return

Jerome Robbins, the king of the Broadway musical, brings back his greatest hits

The show that opens on February 26 at the Imperial Theatre is called *Jerome Robbins' Broadway*. Between 1944 and 1964, however, it would have seemed perfectly natural to give that name to the street itself. No one else in the history of the American theater has created a longer (twenty, count 'em, twenty) or more dazzling string of hits—from *On the Town* through *Fiddler on the Roof*, including *West Side Story*, *Gypsy*, and *The King and I*. Taking his dance notions from everywhere—the street, the ballroom, ballet, burlesque—Robbins made works of art that seem as natural as drinking lemonade.

Now, after a twenty-year hiatus from Broadway, Robbins has returned with a dance version of a greatest-hits album. The show, one of Broadway's costliest ever, features an all new cast of over sixty dancers, singers, and actors in what amounts to a historical compendium of American popular theatrical dancing. **—DAVID DANIEL**

(Theater *continues, page 266B*)

Dressed to thrill, left: Three gypsy queens, two bathing beauties, and one Keystone Kop collide when *Gypsy* meets *High Button Shoes*. Right: Tony and Maria from *West Side Story*, before gentrification.

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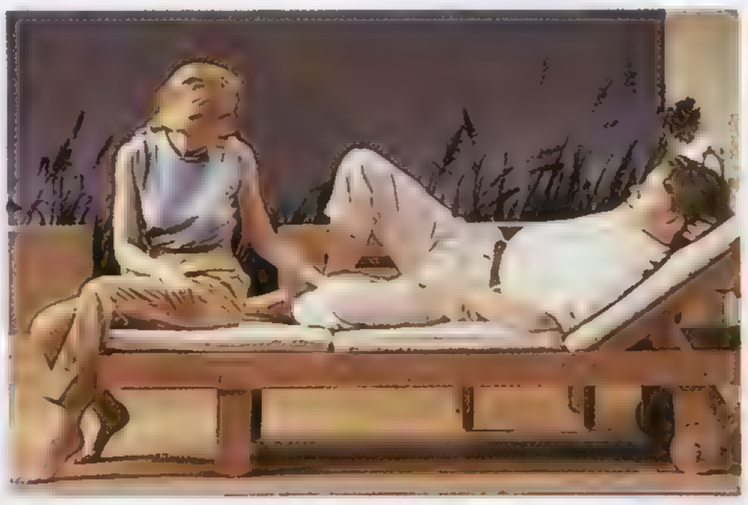
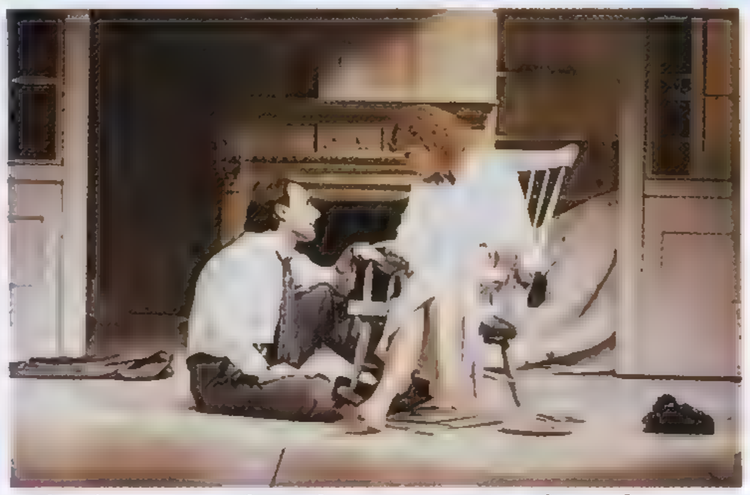
east side stories

Two new yuppie dramas have arrived on Broadway. GRAYDON CARTER has reservations

Wendy Wasserstein's *The Heidi Chronicles* and Richard Greenberg's *Eastern Standard* are both comedic attempts to humanize the anxieties and dreams of bloodless yuppie existence. Drenched in soppy good intention, both plays have moved from venturesome Off Broadway, where they didn't really belong, to the commercial houses of Broadway, where they do. Wasserstein first. In *The Heidi Chronicles* she exhumes an old but promising device—picking up the lives of characters at dramatic junctures over a prolonged period—only to cruelly effect a sort of dramatic euthanasia on it. Central to this theme are the character and career of Heidi Holland, played by Joan Allen.





Clarkson and Baker, top, in the almost-sophisticated *Eastern Standard*. Bottom: Baby-boomer clichés, Friedman, Allen, and sitcom dialogue in *The Heidi Chronicles*

Heidi's life is sketched out in eleven vignettes over the course of some twenty-three years. Along the way we are introduced to the two men in her life, Scoop Rosenbaum, a cocky, too-smart magazine editor played by Peter Friedman (who, in the course of researching his role, spent some time with me; he must have learned the cockiness elsewhere), and Peter Patrone, an awkward but acid-tongued gay pediatrician played by Boyd Gaines. It would be fun and delightfully voyeuristic to drop in on Heidi's life like this, if she weren't so unconnected with what is going on around her. Heidi, alas, is profoundly uninteresting, a lifeless, moody dishrag. Against all evidence to the contrary, everyone nevertheless seems to be mad about her.

Heidi's world is a catalog of baby-boomer clichés. Sensitive men become homosexuals. Independent women become lesbians. Heterosexuals marry but are unhappy. Homosexuals get AIDS. Former radicals become TV producers. Sixties anarchists become eighties capitalists. One young woman, sketched as a mid-1980s, on-the-go professional, is dressed, get this: *in a boxy business suit, with a white shirt, floppy red bow tie, and white running shoes and socks*. This is social satire on a par with television's *Who's the Boss?*

You feel like you've seen it all before. And if you grew up in front of the television set, chances are you have. This is Off-Broadway lite, theater written for couch potatoes in the Esperanto of cocooning—sitcom language. At one point in *The Heidi Chronicles*, one character informs another that they have "charisma. [Beat.] *I hate charisma!*" A decade before, Lou Grant told Mary Richards: "You have spunk, Mary. [Beat.] *I hate spunk.*" Scoop Rosenbaum (devilishly clever, nicknaming a magazine editor "Scoop"), just married, and having difficulty getting out the word *wife*, says, "My waa . . . waaa . . . [slaps his face] *wife!*" Ted Baxter similarly stumbled over the word "marr . . . marrr . . . *marriage*" when he proposed to Georgette. Oh, but *The Heidi Chronicles* brings back such memories. Really, intermission felt more like a station break.

Eastern Standard's little universe is no less rich in yuppie cliché. At a postmodern New York restaurant we meet four young stereotypes. A gay painter and his friend, a disaffected architect who has the night before attempted suicide, are sitting at one table. They fall in love with the couple at the next table, a gay television producer who has just found out that he has AIDS and his sister, a brittle but aggressive Wall Street type. During the course of their meals, a bag lady played by Anne Meara brings them all together, and in a plot reach that you need a stepladder for, the five of them wind up spending Act Two in the architect's Hamptons beach house with the waitress from the restaurant.

Greenberg is capable of gentleness and sympathy toward his characters, while informing them with a comic edge. The jaundiced painter, Drew Paley, is particularly useful. Armed with a deadly wit, he foils any criticism of the play's characters by criticizing them himself.

Rather than just stringing together an impressive jumble of cultural and pop cultural references as Wasserstein does, Greenberg's work bears the mark of the almost-sophisticated. A rare thing these days. If Wasserstein's *Heidi Chronicles* is Neil Simon by way of the syndicated cartoon strip "Cathy," at least Greenberg's *Eastern Standard* is Philip Barry by way of "Doonesbury." ▼

GERRY GOODSTEIN

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Bittersweet colonialism in *Chocolat*

in and out of africa

First-time director Claire Denis rediscovers the heart of darkness

Last year, while most young filmmakers were attempting fast-cut, commercial thrillers, a new French director named Claire Denis set off for Africa. After two months of sweltering 120-degree afternoons, without a single rush (the lab was in Paris), she produced a film so exceptional France entered it at Cannes in 1988. Now opening in the States, *Chocolat* is no ordinary first effort, but then Denis has apprenticed under rather extraordinary teachers: Wim Wenders, Jim Jarmusch, Jacques Rivette, and Constantin Costa-Gavras.

Presented as the flashback of a young woman returning to her roots, the film mirrors Denis's own life. The daughter of colonists, she arrived in Africa when she was two months old and left an adolescent. When she finally filmed *Chocolat*, Denis remembers, "I was reluctant to include anything autobiographical. Then I figured, what the heck. I needed a link to soften the script." So she wrote the part of a little girl like herself as the eye of the camera. "I wanted to combine the idea of a return to Africa and a return in memory," she says. "That way you don't know if the film takes place in a minute or an hour."

Chocolat is not for the impatient. As graceful and slow-moving as an African summer day, it offers an impassive portrait of a French family living in Cameroon in the fifties. With a stylized detachment complemented by minimal action and dialogue, Denis conveys the many ambiguities of colonialism without passing judgment. "I'm not interested in critiquing colonialism," she says. "It's too late for that." **—KATHY BISHOP**

kissing cousins

Love American-style, faithfully translated from the original French

Ted Danson has found a nice groove in American versions of French films—first *Three Men and A Baby* and now *Cousins*. The latter, adapted from the very popular *Cousin, Cousine*, pairs Danson with Isabella Rossellini, who gives her finest performance to date. In a quasi-incestuous tangle, the two fall in love after realizing their own spouses (Sean Young and William Petersen) have had an affair. Before the film's end, three weddings, two affairs, and one funeral have thrown the entire extended family either in or out of love with one another. If you liked *Cousin, Cousine* but can't speak French, don't like subtitles, and hate dubbing, you'll love *Cousins*. The films are strikingly similar.

Joel Schumacher, who previously directed *St. Elmo's Fire*, *The Lost Boys*, and *The Incredible Shrinking Woman*, points out at least one subtle difference: "The original French version took adultery very much for granted," he says. "It's not as popular a concept in America, so we had to deal with it from a different point of view—not so live-and-let-live." But despite these efforts to counteract the Gallic nonchalance about sex, an un-American zeal for the little pleasures in life (notably, baring one's bottom at a wedding) betrays the movie's origin.

Isabella Rossellini and kin: joie de vivre at one of the three weddings in *Cousins*

The soaring beauty of the Vancouver landscape where *Cousins* was shot reflects the film's peculiar joie de vivre. This strangely familiar juncture of Canada's Coast Mountains and the Pacific Ocean supplies the same semiforeign edge as the Italian-American Brooklyn of last year's *Moonstruck*. In these near-alien landscapes, actors with undefined ethnicity find license for an ethereal passion that a more banal setting could never justify. Viewers can freely identify with the film while forgiving the lack of hard cynicism they would expect from their own hometown. **—JEFFREY SHERMAN**

(Movies *continues, page 274)*

Left: Le Segretain/Sipa. *Right:* JACK ROWAND/Paramount Pictures.

PHOTO ARTHUR ELGORT

YVES SAINT LAURENT

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Movies

in brief

Terry Gilliam, the former cartoonist-illustrator for Monty Python, has become Hollywood's most dazzling fantasist. Following in the footsteps of *Time Bandits* and *Brazil*, his new film, **The Adventures of Baron Munchausen**, is a visually opulent, breathtakingly imaginative period adventure that spans the globe and heads for the moon. "It's basically about an old man, the baron, whom the world has passed by," Gilliam explains. "No one believes his stories, so he has to make them come true. Unfortunately, this is also the story of my own life."...From the producers of *My Beautiful Laundrette* and *Sammy and Rosie Get Laid* comes **For Queen and Country**, another study of British racial and economic injustice, only this time minus the humor, hope, and sex. Denzel Washington stars as an ex-paratrooper who returns to his old crime-ridden slum of a neighborhood eager to hang up his guns and live peaceably. In this bleak neo-Western, however, the former gunslinger loses the girl, cannot save his friend, and never gets a chance to ride off into the sunset....David Johansen deserves a medallion. Fresh from playing a cab-driver in *Scrooged*, the actor-musician is back behind the wheel in **Let It Ride**, a gambling comedy set at the Hialeah Race Track in Florida. He costars as Richard Dreyfuss's taxi-driver sidekick—one-half of a duo that habitually loses at the track. Was this role a personal stretch for Johansen? "Let me put it this way," he explains. "When they called, I was ready."...In **Chances Are**, Robert Downey, Jr., and Mary Stuart Masterson are dating happily until Downey realizes he's the reincarnation of her father. This everyday dilemma allows for some nice comic interplay between Downey, Masterson, and, in the role of her mother, Cybill Shepherd. It has also allowed the filmmakers to reincarnate several scenes that first appeared in the much superior *Heaven Can Wait*.

YVES SAINT LAURENT

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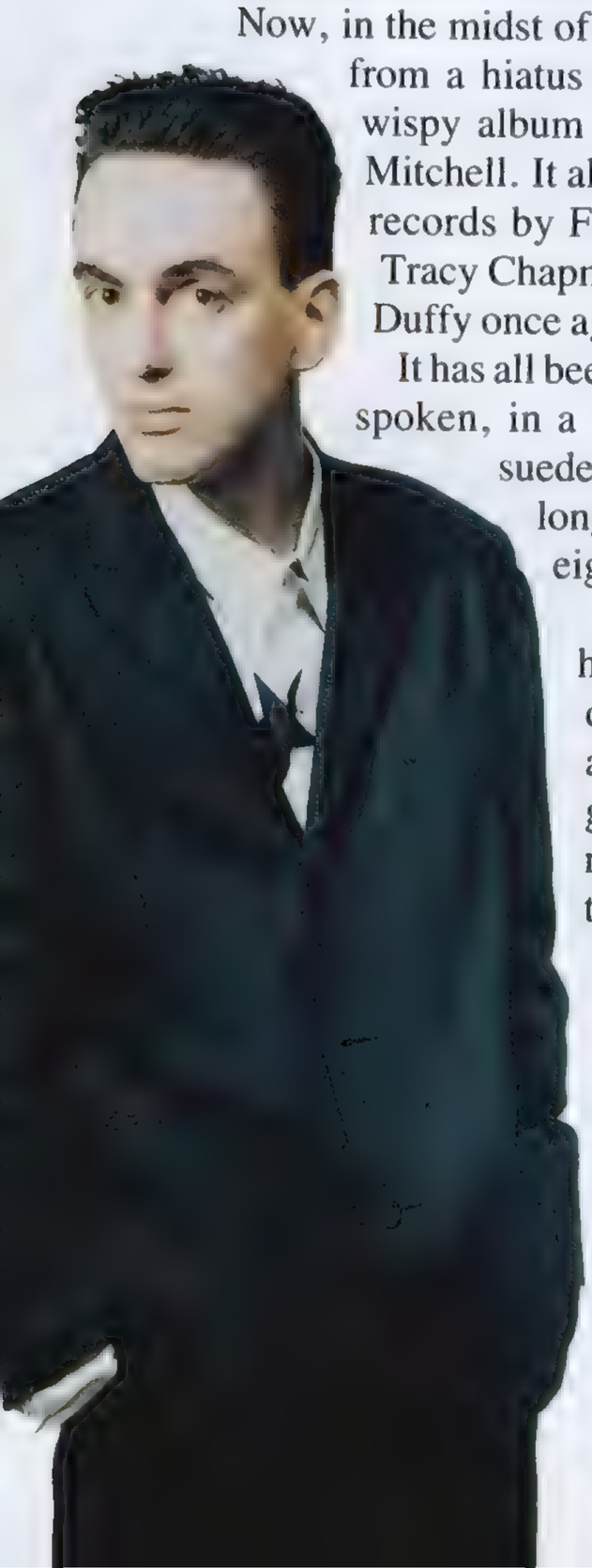
folklure

Pop star Stephen Duffy moves on to greener pastures

In a promotional flyer for the Lilac Time's album, leader Stephen Duffy writes that the group formed to seek "communion with the audience, our friends." A former pop star, Duffy offers, as if in penance, "Real music for real people. Free and easy." The Lilac Time makes simple bucolic music that hearkens back to a time before pop fads became so maddening. Staunchly antitrend, the group is in the forefront of England's latest splinter trend. They are the new bohemians, making songs for the decaffeinated coffeehouse. And as eighties dropouts, they signal their desire to drop out even in their promotional literature.

Stephen Duffy's career reads like a chronology of English music trends. In 1979 he helped form an early version of Duran Duran, the band that eventually defined the English pop archetype of the early eighties: glitzy Charivari boys who posed and dressed as well as the models who shared their videos and private lives. By 1984, as England was giving itself over to arch, self-promoting bubble-gum concepts like Wham!, Duffy was in Tin Tin, an arch, self-promoting bubble-gum concept with an unexpected hit called "Kiss Me." Now, in the midst of England's seventies revival, he has returned from a hiatus in western England's Malvern Hills with a wispy album that evokes Simon and Garfunkel and Joni Mitchell. It also evokes, for that matter, the recent popular records by Fairground Attraction, Tanita Tikaram, and Tracy Chapman. Drenched in newfound naïveté, Stephen Duffy once again finds himself trend-centered.



It has all been, according to Duffy, a fluke. Frail and soft-spoken, in a wide-wale corduroy jacket and ankle-high suede boots, he certainly looks the part of the lifelong folkie: a little anachronistic, but with an eighties flavor.

Duffy is quick to disclaim his past. He'd be happiest if his biography began in the abandoned dairy where the Lilac Time recorded its album. "We wanted to play our guitars, bongos, and accordions without disturbing the neighbors," he explains. "Being about with the cows and the sheep, I thought I was Neil Young. We made the album all on our own, very anti the record business."

The result is cheery and upbeat, full of the optimism that comes with a romantic immersion in the past. Just in time, Duffy's naïveté has come to the fore. "Perhaps I was naïve before, too," he says. "It was fashionable to be cynical; perhaps I wasn't being true to myself."

—JOHN LELAND

in brief

Roy Orbison, *Mystery Girl* (Virgin) Roy Orbison said he never envied Elvis, because he always considered him a peer. His death last December makes this, his first solo recording since 1979, all the more haunting: tortured melodrama for existentially lonely souls. And aren't we all?

New Order, *Technique* (Qwest) Since it formed out of Joy Division after singer Ian Curtis's suicide, New Order has made more good music in the eighties than any other band, melding rock and disco without compromising either. This album is New Order's catchiest and perhaps most affecting, a heartbeat you can dance to.

Various performers, *Gotta Have House* (Profile) House music, the hard dance beat of Chicago, has moved East, where producers are mixing the raw, insistent sound with pop, R & B, and soul. This compilation documents the best of that move.

***Verdi: Messa Da Requiem* (EMI CDS 7 49390 2)** Three young and beautiful-voiced Americans—Cheryl Studer, Dolora Zajic, Samuel Ramey—and the redoubtable Luciano Pavarotti sing in this latest entry in the Verdi Requiem sweepstakes. Riccardo Muti conducts the La Scala chorus and orchestra.

Charles Neidich, *Mozart: Clarinet Concerto* (Deutsche Grammophon 423 377-2) In *Out of Africa*, Meryl Streep underlined all the significant moments in her life by cranking up the Victrola and putting on Mozart's Clarinet Concerto. Now you can, too. The Orpheus Chamber Orchestra performs the haunting, elegiac masterpiece.

—JOHN LELAND and DAVID DANIEL

GUZMAN. Groomer, Cohl for Pipino-Buccheri. Shirt, Paul Smith

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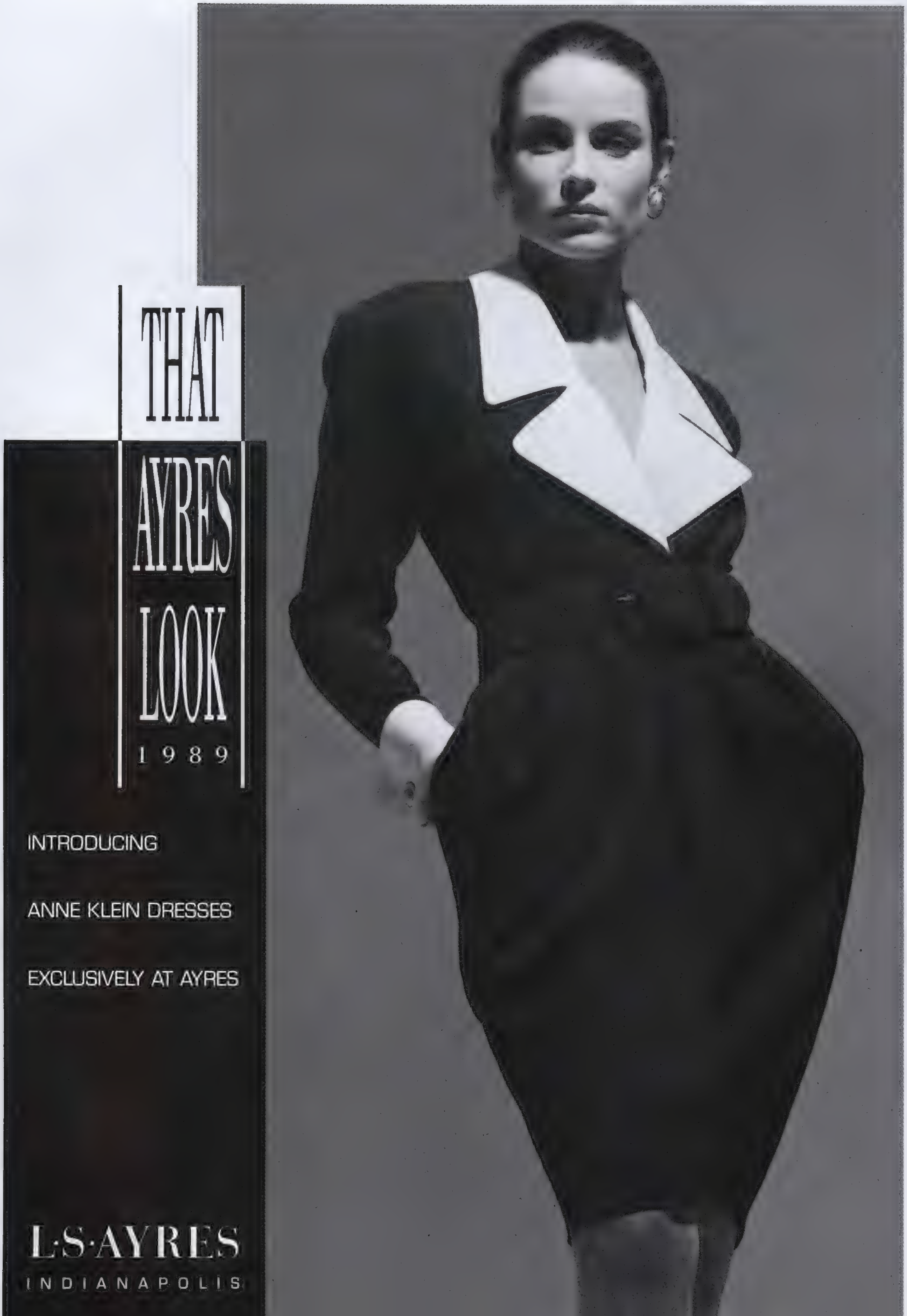
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the call of the wild

Pianist Christopher O'Riley leads the pack by breaking the rules

Like a model of the virtuoso pianist, Christopher O'Riley sits at the piano in white tie and tails, his long, glossy-dark hair framing an ivory face. He could be the young Fabrizio in Visconti's *The Leopard*. But in practice he's a maverick and a wit, one of the brightest of the younger generation of American pianists.

Last spring at Carnegie Hall, O'Riley drew raves for his transcription of the female duet "Viens, Malika" from Delibes's opera *Lakmé*. Later I asked him if Joan Sutherland—the only art-

ist in recent years to record that esoteric if not outrageous opera—had inspired him. "Oh, Lord, no," O'Riley corrected. "I heard it in a vampire movie. It was the music for a seduction scene between Susan Sarandon and Catherine Deneuve."

Such musical audacity can ruin a career; piano playing like O'Riley's wins partisans, not contests. His sensuousness and freedom appall those who think a piano recital should be a dose of cultural cod-liver oil. Yet his technique is solid, his musical ideas thoughtful and convincing.

Performing last fall for the New York Academy of Art in SoHo, O'Riley had an epiphany that reconciles the conflicts of his profession. His solo—Liszt's "Don Juan" Fantasy, a large, difficult piece based on Mozart's *Don Giovanni*—followed a stint by Liliane Montevecchi, the beautiful cabaret star. "She had the audience in a frenzy," O'Riley recalls. "Here she was, this gorgeous creature with legs that stretch all the way into next week. Suddenly, my Liszt piece seemed grim and heavy. I know classical music is much more than worshiping at the tomb of Beethoven, but that was the first time I realized that I'm an entertainer, too."

—DAVID DANIEL

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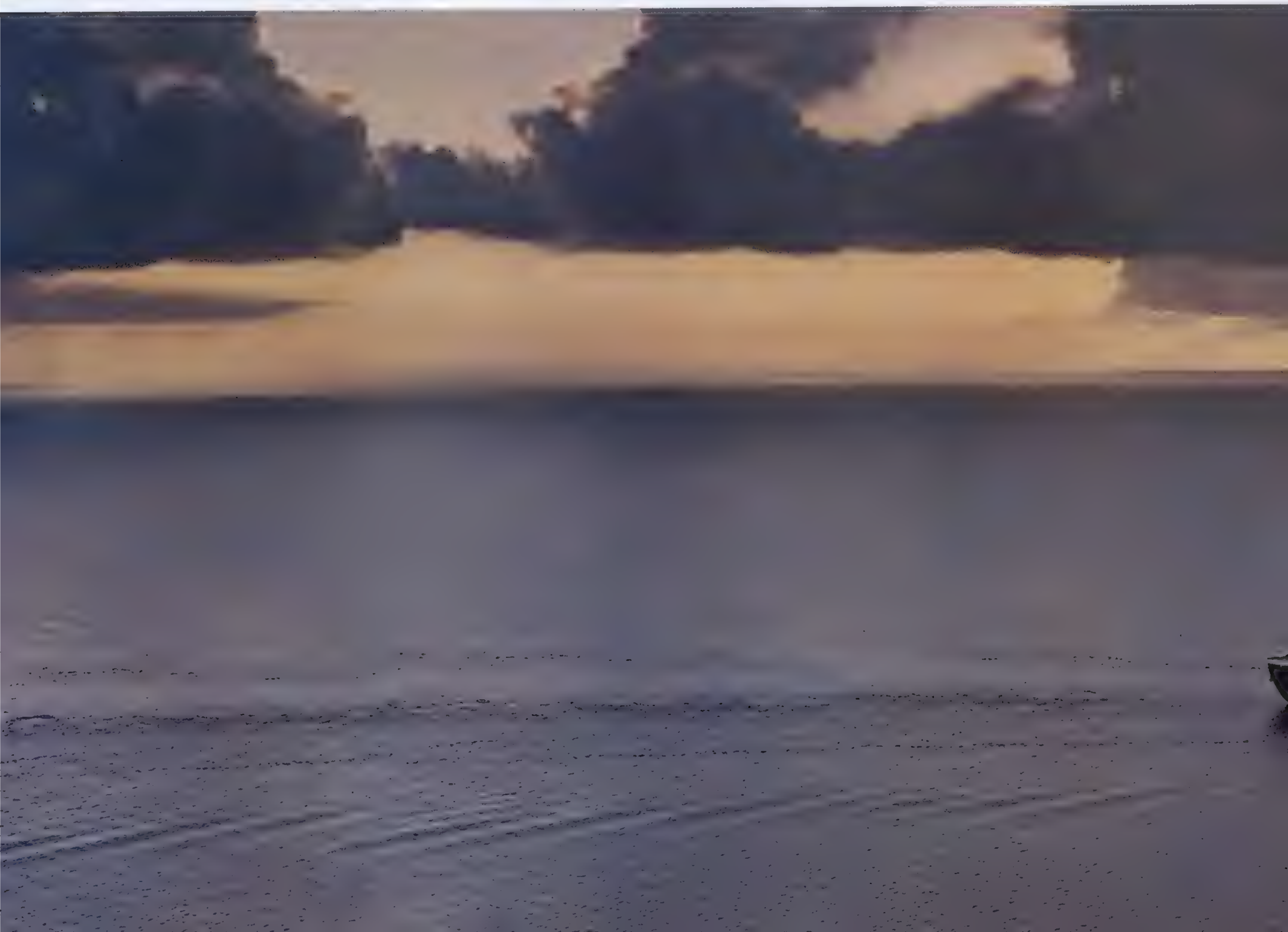

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home on the range

Forget cartoons and sitcoms, the only real TV eccentrics are on cooking shows

Cajun gourmet Justin Wilson

"Look-a dere," murmurs Justin Wilson, the Cajun safety engineer turned sly TV cook on *Justin Wilson's Louisiana Cookin' Outdoors*. "Look like some rain in mah pot—dat *bad*." Justin Wilson, debonairly flipping raindrops from his saucepan, is a showman, a salesman, an American. "Boil, baby, boil," he exalts as he cooks things the rest of us can't possibly find (alligator, wild duck), in huge vats the rest of us couldn't fit in our backyards, while telling wildly improbable tales of preposterous Cajun locals in an accent we can barely understand. He is irresistible; and public television cooking shows have become the improbable refuge of a bunch of characters like him—people who talk funny about funny things, an eccentric gallery of heightened, authentic Americana.

Martin Yan, the grinning, manic guy in Chinese pajamas who screams at his brother and bangs out a beat on the butcher block with his *Halloween III* cleaver (you've watched *Yan Can Cook*, I know you have), is as superior and disgusted as Groucho. His showy chopping (sometimes he races other chefs) is a defiant celebration of his own ingenuity. Yan *can* cook—he is a cooking, clownish Horatio Alger—but these are not how-to shows. This is anthropological vaudeville.

Eccentric galleries of heightened, authentic Americana, these are not how-to shows. This is anthropological vaudeville

Television, despite all its cartoons and broad sitcoms and trashy dramas, is not much for eccentricity. Cartoon bears have the same accents, the same speech patterns, the same vocabulary as cynical oil barons and earnest doctors; dedicated teachers the same wardrobes as mass murderers. Although television is a crude, reductive medium, it has no real knack for what many consider a crude, reductive skill: caricature, which of course is not a crude skill but the art of exaggeration in pursuit of truth. On public television's casual, low-budget, irregularly scheduled cooking shows, though, the hosts, carefree exhibitionists who laugh sincerely at their own bad jokes, sense that they themselves are exaggerated expressions of truth, and they are right.

"Good heavens, Smith, calm down!" says Jeff Smith, *The Frugal Gourmet*, in a delirium born of appreciation for an arcane cooking gadget. *The Frugal Gourmet*, the most popular of the TV cooking shows, is about enthusiasm and good-humored decency. Smith is the Lassie of the 1980s. Fifteen million people watch this former clergyman from Tacoma, Washington, now a giddy scholar of mush and macaroni pie. His uneven, excited voice dances from mundane recipe ingredients (apples!) to historical anecdote. It never stops. He tells the story of a Victorian clergyman who objected to spicy foods, then cooks up five different kinds of fiery chilis and says, "You know, those old spoilsports just didn't take the Incarnation seriously enough."

Well, certainly, he's right, and these shows are a celebration of the flesh in a peculiarly American way—gabby showmanship. These cooks do more than just cook—they race, they teach, they eat. And it's here that Justin Wilson's audience applauds him—when he sits down and digs in. "Hoo-oo," he sings softly, chewing with exquisite concentration. "Hoo-boy."

—CATHLEEN SCHINE

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goldwyn age

KEVIN STARR's take on the life of Hollywood's great producer

Sam Goldwyn confers, above, with Cecil B. DeMille. Right: He greets film stars Lili Damita and Ronald Colman

*i*n late 1940, Joseph P. Kennedy, an intermittent movie producer who had just completed three years as ambassador to Great Britain, addressed a luncheon gathering of Hollywood power brokers at Warner Brothers. Hollywood, Kennedy informed the stunned crowd, ought to play down the Jewish element so as not to fan the anti-Semitism that was wreaking such havoc in Europe. "You're going to have to get those Jewish names off the screen," Kennedy told the group.

In the audience sat a shocked Samuel Goldwyn, born Schmuel Gelbfisz in the Warsaw ghetto in July 1879. Were Hollywood "to get those Jewish names off the screen," it would have to repudiate its history; for the industry itself constituted in its basic existence an externalization of the dream life of an entire generation of Eastern European Jewish immigrants to the United States, including Schmuel Gelbfisz. Just about the time Louis B. Mayer was leaving Lithuania, and Lewis Zeleznik (later Selznick) was running away from Kiev, and Adolph Zukor was leaving Hungary, Schmuel Gelbfisz was fleeing Poland on foot after the death of his father. After a short time sponging off relatives in England, where he acquired a lifelong Anglophilia that expressed itself in a preference for British movie stars and British tailoring, Gelbfisz, his name anglicized to Samuel Goldfish, entered the United States via Canada, again on foot, an illegal alien.

A. Scott Berg has spent ten years tracking down the story of what happened to Samuel Goldfish after he crossed the Maine border and made his way down to New York. The result, *Goldwyn: A Biography* (Knopf), is a long, richly detailed book, at once a biography of Samuel Goldwyn (1879–1974) and a business history of Hollywood—Berg is especially good on the backgrounds of film deals. It is also a biography of the inner dreams that energized the great era of Hollywood.

Samuel Goldfish and the others who immigrated to America—Mayer, Selznick, William Fox (formerly Fuchs), the Warners—arrived hungry and almost immediately took to the road as salesmen. They admired and emulated the easy bonhomie and dapper style of the more seasoned salesmen, or drummers as they were called. But more importantly, by going out and making direct connections with older American groups, Goldfish and the future founders of Hollywood put themselves through a de facto process of de-ghettoization. They leapt, in effect, from the Jewish Pale to the American heartland; and something of that swift and direct contact remained in the Hollywood they created. They never lost the capacity for understanding the dreams of their audience, to whom they once had peddled gloves and haberdashery. Among Goldwyn's greatest successes were adaptations of *Arrowsmith* and *Dodsworth* by Sinclair Lewis, the quintessential mid-American writer of the era.

The traveling salesmen progressed to investing in nickelodeons to making pictures themselves. The studio system eventually absorbed all but Goldwyn (as he became at age forty), who *(Continues, page 308)*

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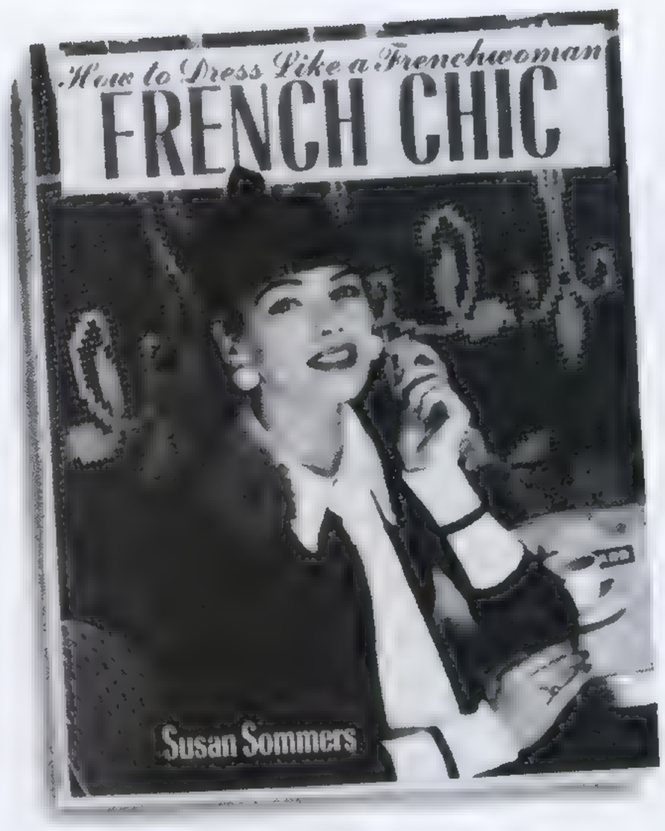

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remained for the better part of his career an independent producer associated with United Artists (at his request, Goldwyn was bought out of Metro-Goldwyn-Mayer the same month it was created). The famous Goldwyn touch resulted from his personal attention to every detail, and his ability to infuse his films with an almost naive energy. Samuel Goldwyn liked his movies big and beautiful, technically perfect, and most importantly, to have class. Thus the female stars whose careers he fostered, after an initial and disastrous involvement with the cocaine-befuddled Mabel Normand, tended to be regal and above the fray: women such as Joan Bennett and Merle Oberon. His Anglophilia expressed itself in his sponsorship of Ronald Colman, David Niven, and Laurence Olivier.

But this was only one side of his nature and one side of Hollywood. Goldwyn launched Eddie Cantor on his career as one of the highest paid film entertainers of the 1930s. In contrast to Colman and Olivier, Cantor was American, among the first visibly Jewish stars to make a success in front of the camera. Cantor emanated the energies of popular vaudeville adapted to the new medium; as did the famous Goldwyn Girls. "I have always insisted," Goldwyn noted, "that every Goldwyn Girl look as though she had just stepped out of a bathtub. There must be a kind of radiant scrubbed cleanliness about them which rules out all artificiality."

Goldwyn made idols out of those blue-eyed blonds he was forbidden to have

Mildly satyromaniacal even by Hollywood standards, Goldwyn saw in these fresh-scrubbed faces the beauty of the America that had haunted him since his drummer days. His admiration was mixed with obsession: partly affirmation of the nation whose dream life he served, partly a rejection of the Pale. Sensing Goldwyn's and the others' ambivalence to their own Jewishness, the previously emplaced Los Angeles Jewish community sustained a coolness toward their Hollywood counterparts. "Sleeping with a pretty Gentile girl," said Rabbi Edgar Magnin of producers such as Goldwyn, "made them feel, if only for a few minutes, 'I'm half Gentile.' No wonder they made idols out of *shiksa* goddesses. They worshipped those blue-eyed blonds they were forbidden to have."

Goldwyn divorced his first—and Jewish—wife, Blanche Lasky, and neglected their daughter, Ruth. His second wife, Frances, became progressively, indeed obsessively, more Roman Catholic through their long marriage. Toward the end of her life, she was furnishing her separate bedroom with the austerity of a nun's convent cell and talking about becoming a nun after Samuel died.

Goldwyn's domestic life expressed the fundamental tension between the two worlds he was forever keeping in dynamic equilibrium. He and Frances entertained lavishly in their Beverly Hills home at 1200 Laurel Lane—up to four major dinner parties a week. But these parties were, fundamentally, business. Goldwyn truly came alive sitting by the swimming pool in his backyard on Sunday afternoons playing cards with Joe Schenck, Zeppo and Harpo Marx, Sid Grauman, and Eddie Cantor, the cards offering, so Berg tells us, a way for semiliterate immigrants to keep company with each other without bothering too much with conversation. *(Continues, page 318)*

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Books

When Goldwyn did talk, he frequently fractured the English language. Numerous Goldwynisms have entered the humorous folklore of American culture. Berg provides us with some new ones to savor:

"Tomorrow we shoot," Goldwyn told director Leo McCarey, "whether it rains, whether it snows, whether it stinks."

"You gotta take the sour with the bitter," he consoled Billy Wilder after one of their films flopped.

"We are dealing in facts," Goldwyn upbraided Walter Winchell, "not realities!"

"Whatever happened to that little guy in Ethiopia," Goldwyn asked Myrna Loy "—Hail Salesia?"

Goldwynisms frequently encapsulated a pithy wisdom that recycled the Yiddish proclivity for droll understatement and paradox. Watching a screen test of Robert Montgomery, Goldwyn was told that Montgomery's neck was too long. "His neck is not too long," Goldwyn replied, "his collars are too short." Montgomery went on to become a star wearing long collars. Goldwyn's most famous Goldwynism "include me out" was actually a brilliant response to a parlor game at one of Elsa Maxwell's parties in which the guests were each invited to write his or her epitaph.

"You gotta take the sour with the bitter," he consoled Billy Wilder after a film flopped.

The fact is there were few people in Hollywood as shrewd as Samuel Goldwyn, which is why he lasted so long—from 1913 until the 1950s. Admittedly, his vast output as a producer was spotty in achievement. Berg shies away from evaluating Goldwyn from a perspective of cinematic excellence, although he does pay suitable attention to such Goldwyn masterpieces as *The Winning of Barbara Worth*, *Stella Dallas*, *Wuthering Heights*, *The Little Foxes*, and, of course, *The Best Years of Our Lives*, which swept the Academy Awards in 1946 and remains one of the greatest films ever made in this country.

A producer's role is hard to assess from an artistic point of view, but in each of his films, whether artistically successful or not, Goldwyn functioned as a vast and encompassing demiurge, a source of energy and strength. By the 1950s—with such floundering spectacles as *Guys and Dolls*, *Hans Christian Andersen*, and *Porgy and Bess*—it was assumed that he had lost his touch, that his legendary connection to the fantasy life of the American people was severed. America, after all, was entering a more ambivalent era, increasingly removed from the simplicities of the America Samuel Goldwyn had first encountered selling gloves.

He was not the greatest of his contemporaries, but as Berg presents him in this compelling new biography, he was the most representative. At the end, President Richard Nixon came to Goldwyn's home to award him the Medal of Freedom. As the president bent to place the medal around Goldwyn's neck, the aged and weakened producer, stricken from a stroke, whispered into Nixon's ear: "You'll have to do better than that if you want to carry California." (Books *continues*, *page 324*)

Kevin Starr *has just completed* Material Dreams: Southern California into the 1930s *for Oxford University Press*.

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island hopping

Susanna Moore's high comedy examines low manners from Hawaii to Manhattan

"No one believed I wasn't hunting for a rich husband. I had the job at Bergdorf's—that store was a holding pen for girls on their way to marriages or mentors who would smooth paths to careers. I had the letters of introduction. My first year in New York City, I didn't know anyone under sixty. I was quiet, I had good manners, and I had *those shoes*."

Susanna Moore means the forty pairs of crocodile pumps in assorted colors, with which, at age seventeen, she left home to make her way in Manhattan. "No one leaves Hawaii." That's where Moore grew up. "It really does cast a spell, all those flowers, the look of the water. But I wanted to strike out on my own, and the crocodile shoes were a sort of dowry from a woman I loved. My mother died when I was twelve, and this woman helped me. Rich people can be funny, though. Sometimes, when what you really need is a check, they give you a fur muff instead."

Susanna Moore emerges from her "Saharan period" with a lush new novel

Moore, thirty-nine, is drinking white wine, sitting on a hot-pink sofa in her lived-in, Upper East Side town house, and piecing together events that have fed her fiction. Her first novel, *My Old Sweetheart* (1982), is set in Hawaii and explores the bond between a seductive, emotionally rocky mother and her enthralled daughter. The characters' sensations are vivid, immediate, and Moore's unsentimental portrayal of addiction—both to drugs and to a lost parent—is haunting. The book earned high critical praise and numerous honors, including a National Book Award nomination. She lost out to John Updike—distinguished competition.

While all of this pleased Moore, it bred worry that she couldn't duplicate the success. She quit writing for a while—her "Saharan period," she calls it—and designed the sets and costumes for *Strange Invaders*, a quirky sci-fi movie. Its director, Michael Laughlin, is the man with whom Moore and her teenaged daughter Lulu, by a previous marriage, share their lives.

In 1987, when a new novel began percolating, Moore gave it her full attention. *The Whiteness of Bones* (Doubleday) opens in Hawaii but rapidly moves to Manhattan. Some of the spooky, inward atmosphere of her earlier writing wafts through this book, but what she's accomplished here, a comedy of manners dissecting New York City café society, is delivered in a suitably wry voice. Both in her fiction and in conversation, Moore begins with wide-eyed wonder, then pounces, devastatingly.

Of course, all the characters are fictional and the Manhattan sequences are set in the 1980s, but Moore, her mouth twisting slyly, admits she drew on her own Bergdorf/modeling/dowager-dinner experiences. Canny readers will catch glimpses of Brooke Hayward, Nan Kempner, Mario Buatta, Marisa Berenson, and sundry fashion folk with elegant table manners and thuggish boudoir styles. Moore feels sympathy for abused women of any class, but she's hilarious on other travails of the rich denizens who, with their outsized bank accounts, can so easily afford unnatural practices. A model confides to Mamie, Moore's innocent abroad, that she's having a cesarean delivery "so as not to stretch my vagina." A famous, thin lunching lady, who throws up every day and has lost control over some body functions, draws complaints for leaving "stains on tapestry chairs."

Moore says she seldom gads about these days. Partly because a third novel is brewing. But partly, she says, the social whirl has lost much allure. "Reagan's principles of deregulation have applied to society, too. The cost of things and the need to buy is lunatic. I recently saw a bouquet of wild flowers for eight hundred dollars!" Early in *The Whiteness of Bones*, some tourists are unwittingly poisoned by toasting hot dogs on toxic oleander twigs. Without surrendering irony, Moore exposes the poisonous flowers that the rich compulsively inhale.

—**LAURIE STONE**

(Books *continues, page 328*)

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auster wild

Paul Auster's *Moon Palace*: further tales from the dark side

Paul Auster cuts a romantic figure. Tall, lithe, dark, with almost Oriental eyes, he looks like an improved Tony Curtis. He's forty-two, lives in Brooklyn's Park Slope with his wife and two children, and began attracting readers three years ago with his surreal *New York Trilogy* of novels: *City of Glass*, *Ghosts*, and *The Locked Room*. They form a brooding variation on the detective genre; the sleuth must ask not only "What's the scam?" but also "What is reality?"

This highbrow, philosophical approach works so well because Auster renders it into crystal-clear language. "Look at his sentences, the intentional use of storytelling prose," says his friend, novelist Don DeLillo. "The reader is lulled by the narrative's soothing voice and steps into a world of deceptions."

Brooding intensity: Paul Auster at ease.

Auster's protagonists are seekers: his 1987 novel, *In the Country of Last Things*, follows a woman's search for her brother through a futuristic urban hell of cannibals and suicide clubs. His plots turn on questions of identity: pseudonyms, impersonations, bizarre paternity. "Writing is like putting on a mask," he says, seated by the battered Olympia portable in his tiny work-studio. "You become the person you're writing about."

This month Auster's fifth novel, *Moon Palace*, is being published by Viking. Set mainly in New York City in the late sixties, *Moon Palace* is, in Auster's words, "a fairy tale" of loss and redemption. The narrator, Marco Fogg, is a brainy youth who seems to resemble Auster with a dash of Dostoevski's Raskolnikov; while enduring hardship, he discovers his capacity for love. References to (self-) exploration abound: Marco Polo, Christopher Columbus, the 1969 U.S. moon-landing.

"I just hope to write as honestly as I can, to go as deeply into myself as I can," he says. Currently, he's at work on a new novel, "bizarre but very simple."

Previously, he's had to grind out translations to earn a living, but for the moment he's free from that distraction, thanks to his books' foreign sales and his teaching jobs at Princeton. Glancing happily around his spartan studio, he says, "Things are more opulent than ever before." **—DAVID SACKS** (Books *continues, page 334*)

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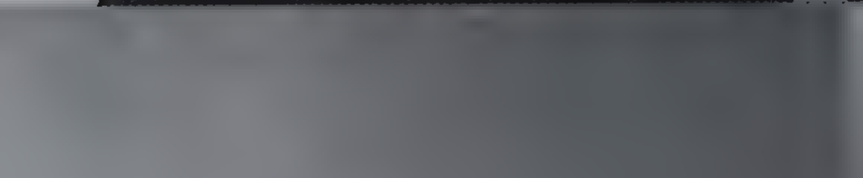
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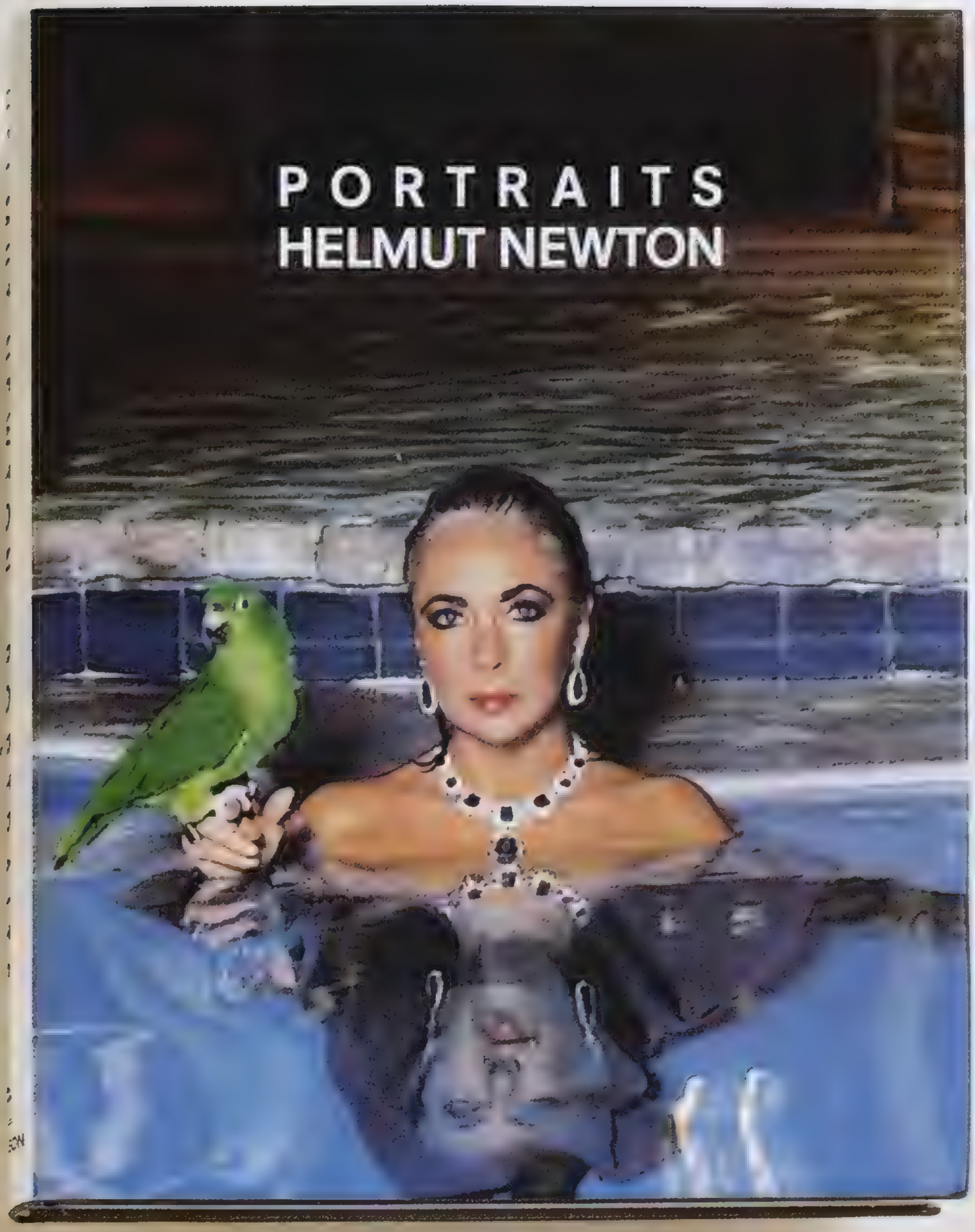

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Book notes

american pie

A Prayer for Owen Meany, John Irving (Knopf) When we first meet Owen Meany, he is being passed around above the heads of his classmates in Sunday school. An unusually small boy with a falsetto voice, he seems like a freak, someone doomed to be a victim, not destined to be a hero, and certainly not GOD'S INSTRUMENT. (Owen speaks and writes in capital letters.) But throughout John Irving's seventh novel, Owen both terrifies and charms everyone he meets, greatly affecting the lives he touches. Though there are hints of the UNSPEAKABLE INJUSTICE the Meanys have suffered, and THE DREAM that haunts Owen, we are still shocked in the end, inspired by Owen's faith and Irving's craft.

Self-Consciousness, John Updike (Knopf) John Updike is clearly out to charm in these autobiographical essays, and most of the time he succeeds. Whether lovingly recalling his small-town Pennsylvania childhood or proffering coy sexual tidbits, examining the veiled ways in which psoriasis and stuttering have shaped his life, or simply nattering on about his ancestry and his teeth, he writes, as always, with baroque yet seemingly effortless elegance. Occasionally a darker, dislikable Updike surfaces, the smug curmudgeon and preening sexist of his recent novels. But only occasionally. And a good thing, too.

Our Kind of People, Jonathan Yardley (Weidenfeld & Nicolson) This is a gracefully written, respectable book about a respectable old family, his own, which dates back to Puritan times (I enjoy being a WASP is the acknowledged subtext here). Yardley, a Pulitzer Prize–winning book critic for *The Washington Post,* has a penchant for genealogy that would exhaust a Roosevelt. Still, his portraits of intelligent women corsetted by marriage, and ferociously civilized men, offer insights that—even in the melting pot—are likely to strike close to home.

Loyalties: A Son's Memoir, by Carl Bernstein (Simon & Schuster) It's impossible not to be enraged by any account of the witch-hunts conducted by the House Un-American Activities Committee or any of the investigations that followed the Truman loyalty order—and Watergate sleuth Carl Bernstein has more reason than most. Bernstein's parents were both questioned before HUAC, and, as a union official, his father acted as defense counsel for numerous loyalty cases. Bernstein has spent over a decade researching this book, and he provides some moving firsthand stories of how accusations of disloyalty ruined lives—but he hasn't uncovered anything newly shocking about the era. Still, he insists on a reportorial style that lends importance to the insignificant: "[My father's] difficulties with his studies began in grammar school P.S. 46"; "Mom greets me from hall in apartment, looks good, tan." Mainly, the book feels anticlimactic. Bernstein's scoop comes from Truman's special counsel, Clark Clifford: "My own feeling was there was not a serious loyalty problem. I felt the whole thing was being manufactured"—something America has already realized. ⓥ *Contributors:* Marin Gazzaniga, Cathleen Medwick, Katha Pollitt

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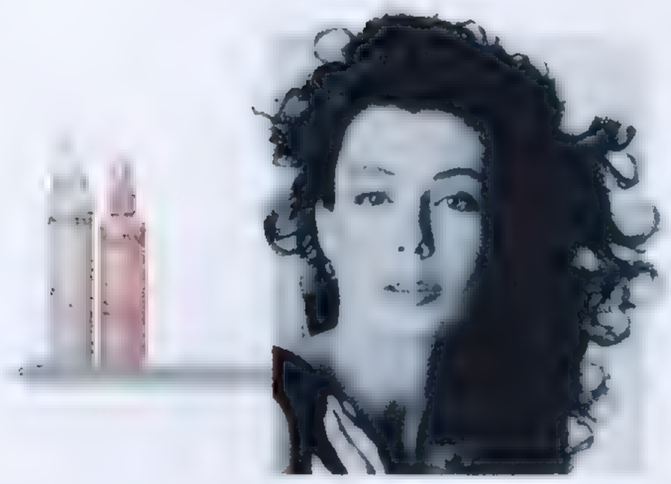

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myth master

Form takes on a new function in the buildings of Emilio Ambasz

It's no myth, our current national obsession with myth. Witness the posthumous career of mythologist Joseph Campbell: two books on the best-seller list at the same time, and a TV series to boot. Witness the breathless crowds lined up before the Wagnerian paintings of Anselm Kiefer. Or think, even, of poor old Elvis, roused from the dead: "the legend lives," evidently, is no longer just a figure of speech.

Emilio Ambasz, the subject of a retrospective at New York City's Museum of Modern Art through April 14, has emerged as an architect uniquely gifted to shape this mythical mood into designs for living. Ambasz's visionary buildings—a museum made of galleries floating in a lagoon; a research facility of laboratories free to move about, like bumper cars; a private home buried in the Spanish landscape, beneath what looks like the remnant of a giant's hacienda—show us a modern world designed not for functions but for rituals. They challenge us to ask, are we content to fantasize a mythical life or would we rather live one?

This is a challenge Ambasz himself has begun to face in his own work. Now forty-four—not an advanced age by the standards of his profession—the Argentinian-born architect has only recently completed his first major building, the stunning Lucile Halsell Conservatory in San Antonio, Texas. But, as the MoMA exhibition amply illustrates, Ambasz has been making major architecture for many years. His many unbuilt projects have established him as something of a mythical figure, a poet whose arcadian visions of a postindustrial society have sometimes seemed too lyrical for our harsh, tarnished world.

Ambasz is not the only contemporary American architect concerned with myth. A dozen years ago, Michael Graves thought a frieze of Roman goddesses would be just the thing for the well-appointed suburban living room. But to Ambasz it is futile to search for our own myths among the rubble of ancient civilizations. He seeks a contemporary perspective from which we can see that our daily lives possess the ingredients for enchantment. Ambasz's buildings evoke the mood we sometimes experience in the midst of the daily grind, when we lift our gaze from the ground for a fleeting glimpse that our lives are richer than we know, that the light this afternoon creates our own Golden Age.

Perhaps it is not surprising that in Japan, a culture where objects of art and design draw their significance more from social ritual than aesthetic detachment, Ambasz has found an audience eager to implement his ideas. On a recent visit to the architect's office in lower Manhattan, the three principal projects on which his team was busily engaged—a department store, a leisure complex, and a pleasure park on the theme of *(Continues, page 344)*

A vision comes to fruition: Emilio Ambasz's schematic drawing, above, for the conservatory of the San Antonio Botanical Center, dug into a hillside. Left: The interior of the tallest structure.

Courtesy of Emilio Ambasz and Associates, Inc.

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water—were all commissioned by Japanese clients. The client for the leisure complex, a union of department store workers, understood perfectly when Ambasz explained that it would not suffice merely to provide excellent facilities; rather, the entire building must be a physical celebration of many years of daily labor.

Gardens, waterfalls, pools, lawns, vistas of distant mountains: the leitmotif running through these new projects, and through Ambasz's work generally, is landscape. For Ambasz, the architect's job is one of image-making, and the images in which he specializes—visually marked in his renderings by implausibly lush green fields rolling on beneath improbably deep blue skies—synthesize the organic and the man-made.

Like Frank Lloyd Wright, Ambasz uses the horizontal line of the earth as an expressive architectural element to invoke a place beyond time, beyond style. But the forms and materials of his enclosures are very much of our time. Like Luis Barragán, the Mexican architect he introduced to a wide audience with a memorable exhibition at MoMA in 1974, Ambasz imbues a recognizably modern geometric vocabulary with a distinctly unmodern sensuousness.

Ambasz is not immune to the allure that history holds for many Postmodern architects. But for him the earth is a far more potent metaphor for continuity than the classical orders. The earth that surrounds, supports, and enters his buildings is not only a bridge to the Western past; it also arches toward the future, and toward the many cultures it is now the West's challenge to address on equal terms.

In the archetypal myth Campbell found common to many of those cultures, the hero returns from his quest with a boon, a favor bestowed by the gods as the reward for his struggles. Ambasz's evocative works make us struggle to visualize architecture not as something purely material—ostentatious luxury on the one hand, handouts to the needy on the other—nor as the immaterial fantasy of a Utopia, but as a cultivation of the material world's potential for wonder. That vision is its own reward. —**HERBERT MUSCHAMP**

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(b) The hours of protection.
(c) The extra time you can stay in the sun without burning.
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2. What SPF number guarantees you full protection?
(a) SPF 20 or above.
(b) SPF 15.
Answer: (b). The FDA (Food and Drug Administration) has determined that even a sun-sensitive person is totally protected by SPF 15 *if* the sunscreen stays on your skin throughout exposure. (See Question 6.)

3. Just to be safe, does it make sense to use an SPF higher than 15…
(a) On your face.
(b) During all-day exposure.
(c) Never.
Answer: (c). The fact is, you may actually be *giving up* safety with an SPF higher than 15. Not safety from the sun, but safety for your skin. For example, an SPF 30 can't protect you from sun damage any better than an SPF 15, but it puts about *50% more chemicals on your skin,* leaving you vulnerable to irritation.

4. Which rays does an SPF number protect against?
(a) UVA.
(b) UVB.
(c) IR (infrared, or heat).
Answer: (b). Only UVB or "burning" ultraviolet rays are measured during SPF testing. But screening out UVB rays only gives you partial protection. Evidence now indicates that long term, UVA rays may also contribute to skin cancer, and at the very least, hot IR rays can dry out your skin like an oven. On-going research also suggests that IR rays may be linked to longer term damage. So be safe; choose a sunscreen labeled to protect against all three.

5. How can sunscreens affect people with sensitive skin?
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(b) Clog pores.
(c) Cause brown spots.
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6. Why do some sunscreens work better than others with the same SPF?
(a) They use better ingredients.
(b) They're formulated to stay on the skin until removed with soap.
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7. How do you know when it's time to reapply sunscreen?
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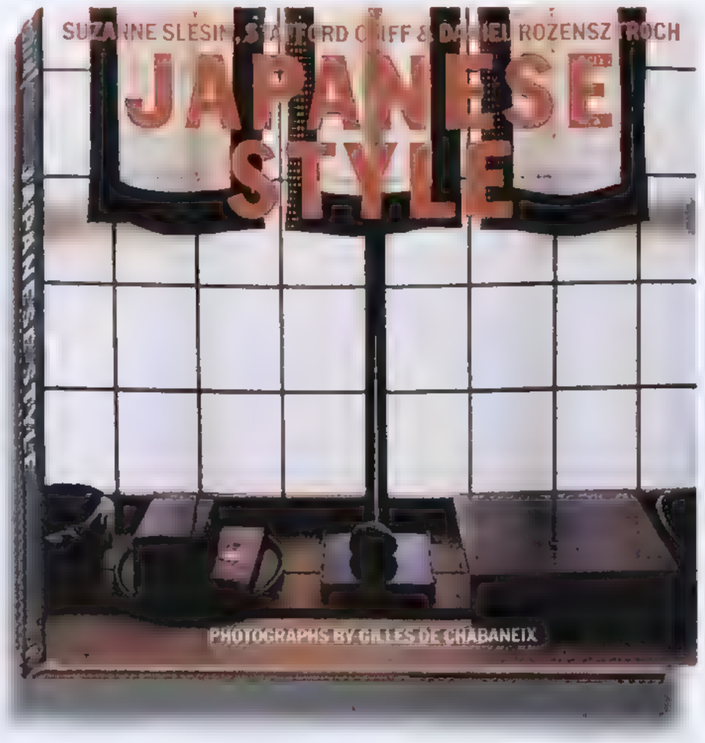

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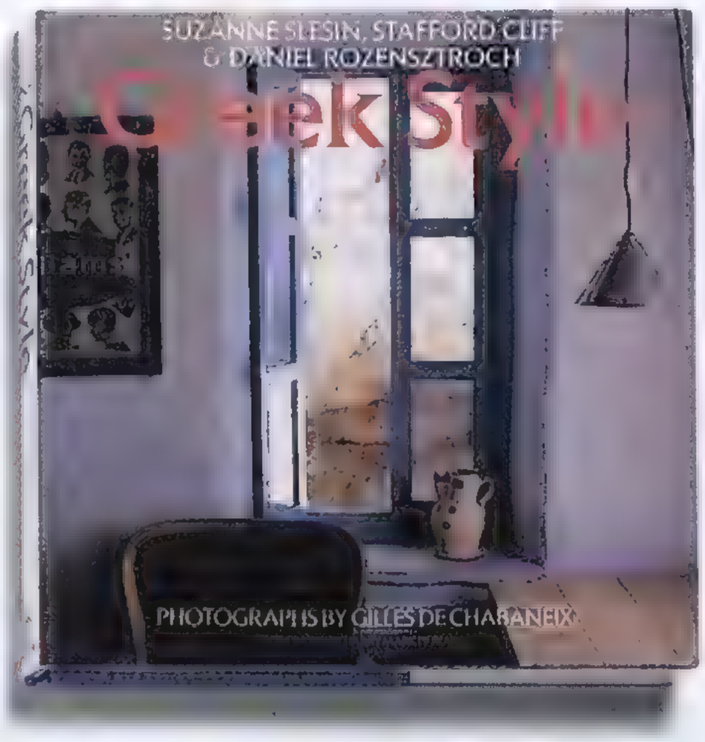

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Evan-Picone, you're wrecking my schedule—
At least you're not breaking the bank!
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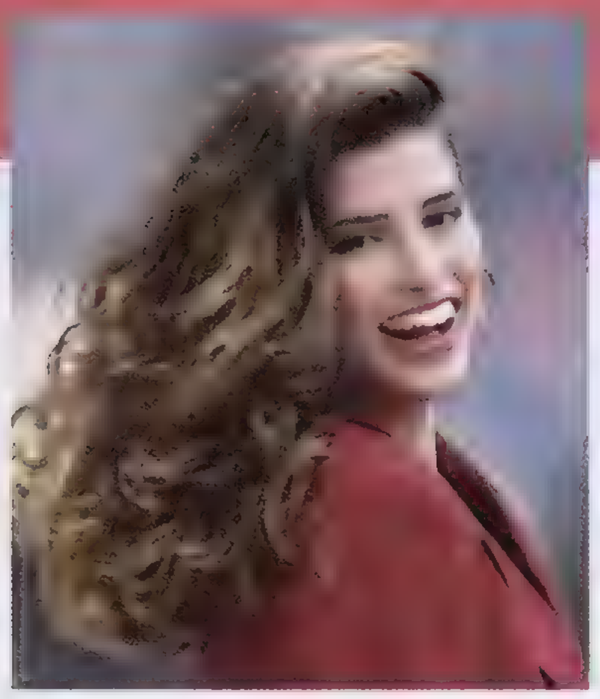
A Division of Marx & Newman

SALON STYLING GUIDE



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It takes salon style. Only Salon Selectives' mousses, gels, spritzes and sprays have it. The exact salon proven Levels of Hold and Control you need for salon beautiful hair.

On the days Karen wants to turn her straight hair into volumes of curls, she uses Salon Selectives Volumizing Spray, Level 5, before blow-drying. Her hair gains texture and is protected from overstyling.

15 While hair is still damp, she sprays Salon Selectives Styling Spritz, Level 15, on roots for lift and height.

After using her favorite curling tool, she finishes with Salon Selectives Hair Spray, Level 5. Its soft, natural hold leaves hair cascading with style. Beautiful salon style.

SALON SELECTIVES®
FROM HELENE CURTIS

cultural kamikaze

Robbie Conal takes art and politics into the streets

At midnight, guerrilla artist Robbie Conal huddles with his co-conspirators in the back room of SoHo's Fanelli's Cafe, briefing them on tonight's covert operation. It is a cold fall evening a month before the Presidential election and Conal is dressed in a hornet-yellow sweatshirt "so cars will see me." Others wear black "to hide from the cops." By morning Lower Manhattan's phone booths, dumpsters, and construction sites will bear Conal's latest work, a hideously hyper-real portrait of George Bush with the headline *It Can't Happen* printed at the top and the word *Here* branded across Bush's forehead.

Conal, at forty-five, looks like a Robbie, a grown-up team mascot, Winnie-the-Pooh in glasses from L.A. Eyeworks. But he's given political art a punch in the arm by slathering his unsigned "adversarial portraits" of prevaricators in power throughout American cities.

Conal and his prominent prevaricators

While his poster blitzkriegs may knock up against the letter of the law, Conal believes his infractions are minor. He's more upset by the hypocrisy of public figures. So two years ago he merged his art with pithy messages and hit the streets with pinups of the pernicious. His first poster, "Men with No Lips," juxtaposed brutal black-and-white portraits of Ronald Reagan, Donald Regan, Caspar Weinberger, and James A. Baker III. Next came "Women with Teeth"—Nancy Reagan, Margaret Thatcher, Jeane Kirkpatrick, and Joan Rivers flashing razor-blade smiles. Another little gift was "False Profit," starring Jim and Tammy Bakker. Says Conal: "It's hard to convince people I'm not partisan. I tell them that when the Democrats get any measure of power they'll be fair game."

The poster squad chugs high-octane espresso, intent on Conal's instructions. "Zigzag so the cops will have trouble following you. Just slap the posters up, hit-and-run. If anyone stops you, give them a poster. Talk about Bush. And a final thing: everyone got a quarter for that one phone call?"

Behind each poster lies an enormous *(Continues, page 356)*

DAVID STRICK

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RAY BUONANNO

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BY ISAAC MANEVITZ
Unpredictable Elegance

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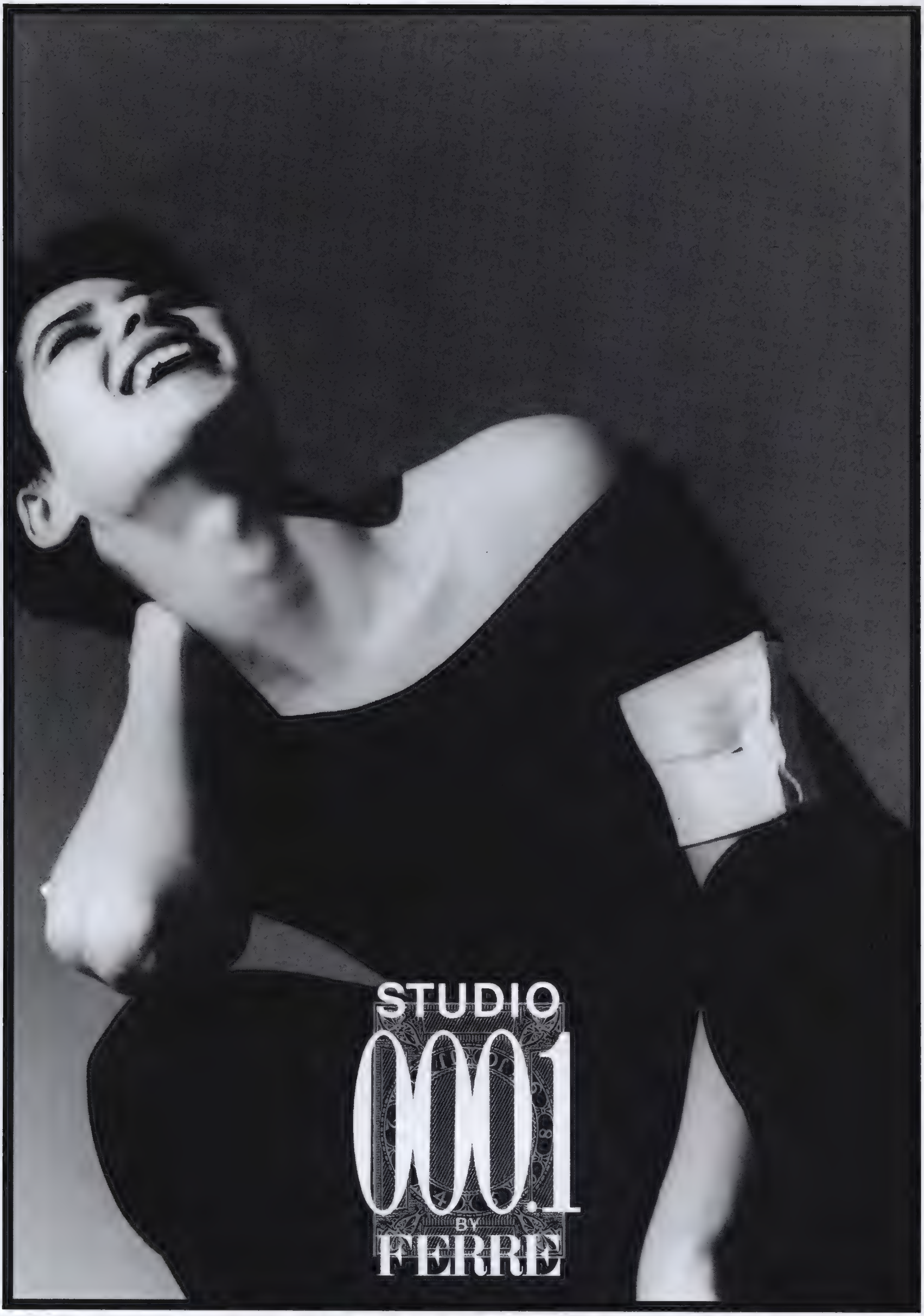

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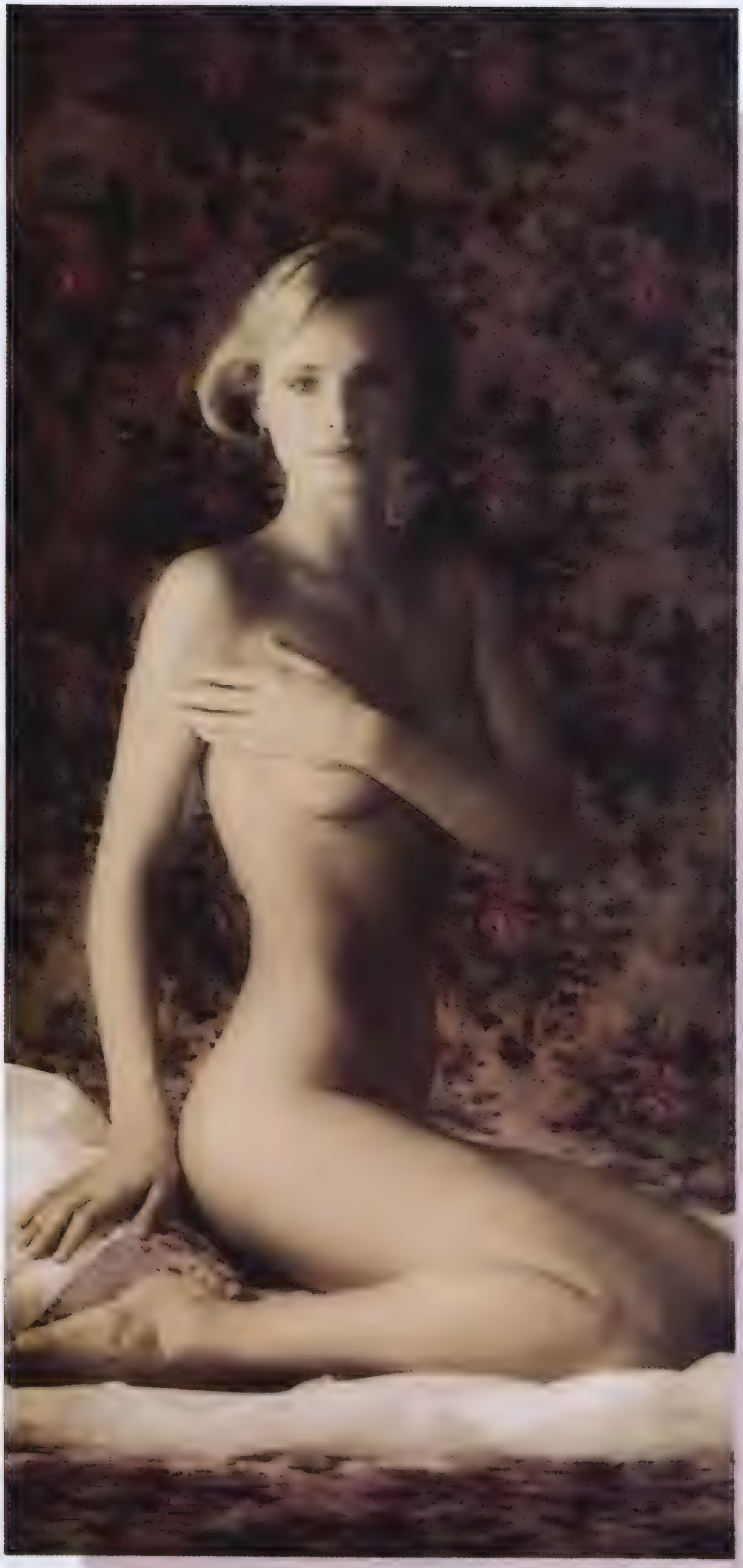

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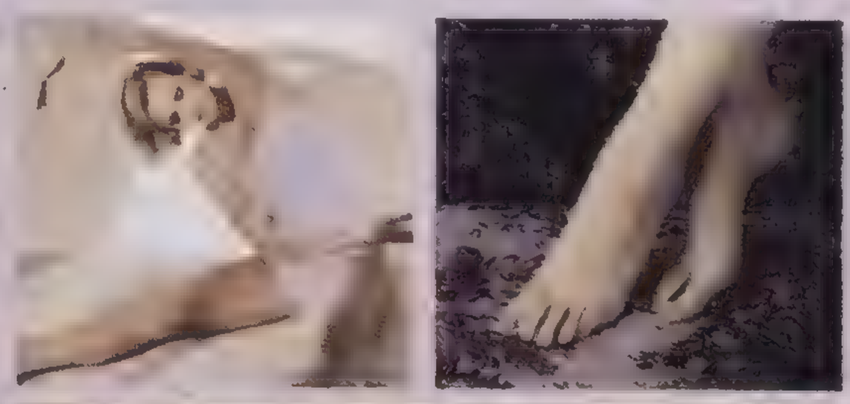

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THE WOODLANDS SPA

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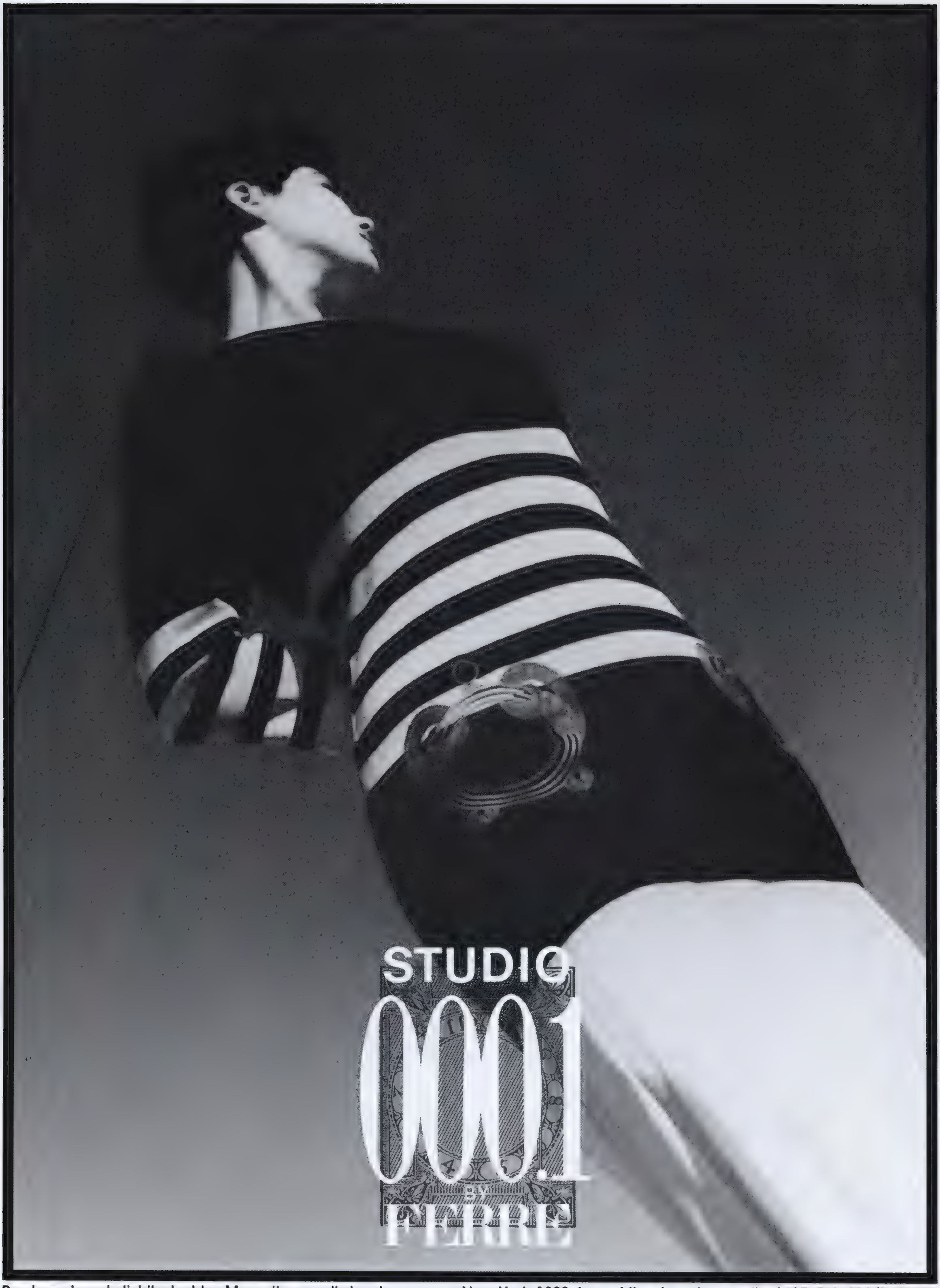

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BARBARA JEAN
LITTLE ROCK

CAROL LEVITT
LOCUST VALLEY

CHARLES SUMNER
BOSTON
CHESTNUT HILL

CHEZ CATHERINE
ONTARIO

GRETA
BEVERLY HILLS - PALM SPRINGS

oil painting. Conal earned his master's degree from Stanford University, where he was trained as an Abstract Expressionist. In his Venice, California, studio, he paints from news photos and sells the portraits to finance his poster works. "I am not a political cartoonist," he says adamantly. "That's not what I do. It takes me at least a month to develop each portrait, to get beyond the superficial, beyond the level of a photograph. There's a certain way that faces are shaped by the headlong pursuit of power. It's also very hard to combine an image and text that doesn't smack of propaganda or look earnest and corny."

His paintings are startling and grotesque. Bags under the eyes and facial wrinkles are sculpted in thick sludgelike paint ("My only practical use of Abstract Expressionism"). Tammy Bakker's stumpy black eyelashes look like hulking tarantulas. And his subject's flesh resembles those three-dimensional flour-and-water maps kids make in grammar school. Judging from the violent, surging paint, you get the impression Conal is angry.

"Yeah, I'm angry. I'm not doing this for the money."

His alarming portraits are balanced by their deadpan texts. "I know that for a drive-by or a walk-by I need a very quick read. In a way it's like rock and roll. But rock and rollers have three minutes to grab the audience and I only have thirty seconds—until the light changes."

On SoHo's shadowed streets Conal and his partner are zigzagging and hitting-and-running with glue buckets and brushes.

He passes the pristine Puck Building, whose walls seem to beg for adornment: Conal is deaf to the invitation. "It's guerrilla etiquette. Dirty dumpsters, yes. Pretty buildings, no."

The glue is applied and his partner is handing him a poster when Conal whispers, "Cop. Don't move."

They freeze, their hands joined together on the poster, George Bush hanging between them like a sheet. The cop car cruises by at about a mile an hour. "He won't stop. This is New York City. He has more important things to do than bust us," Conal says, then adds, "unless he's bored out of his mind."

"I'm not partisan. When the Democrats get power they'll be fair game"

The cruiser sweeps forward and disappears around a corner.

Is his work art or politics?

"Always art. But I don't care how people see it as long as they see it. And I have no illusions that my art is politically efficacious. It doesn't change people's minds. All I can do is provide a little surprise, be entertaining, and maybe make people think."

As for showing in galleries, Conal explains, "They attract people with a combination of leisure, inclination, and education. There are many, many people who respond to art who can't get themselves into a gallery or museum."

With the last poster up, Conal heads to the Cedar Tavern for a 3 A.M. martini calm-down. "I think people get a kick out of my work because I'm this little unknown guy who's getting his message out. I'm appropriating advertising techniques—saturation and posters and slogans—but my work is completely unsanctioned by anyone. Somehow I think that's a little bit inspiring." He pauses. "But the more people expect my posters, the less effective I'll be. That's why I'm working on a new plan. It's a secret." He grins. "You understand." **—JAMIE DIAMOND**

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PHOTO: TRUDY SCHLACHTER

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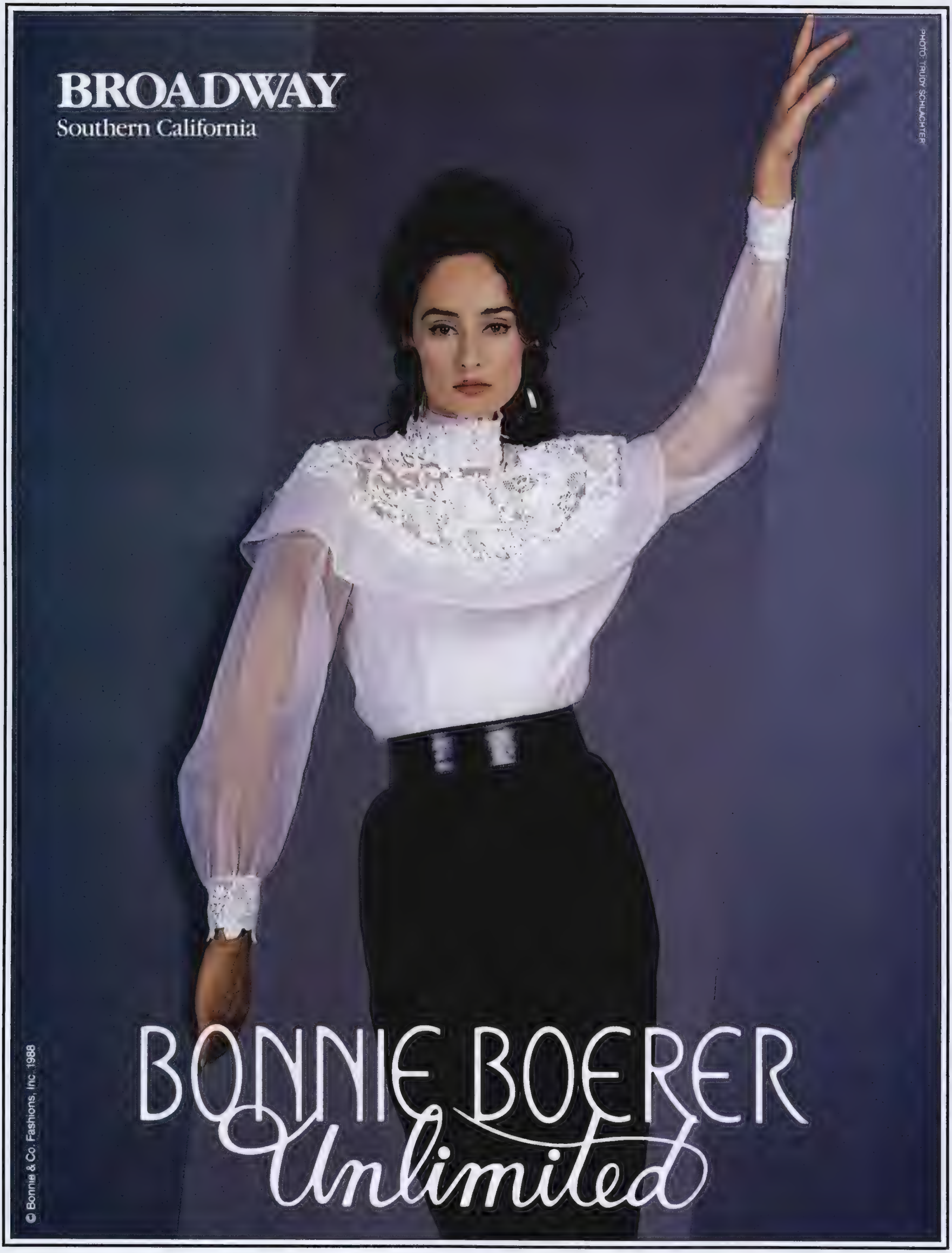

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Willa's, Huntsville

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Slymas, Anchorage

ARIZONA
Dillards, Tempe
Petronella, Scottsdale

ARKANSAS
Dillards, Little Rock
Ruth's, Magnolia
The Western Place, Monticello

CALIFORNIA
Bullocks, Los Angeles
Christel's Boutique, Palm Desert
Christel's Boutique, Palm Springs
Class Act, Rancho Morietz
Dutch Door, Glendore
Linda Bentley, Newport Beach
Nancy J's, San Ramon
Robinson,
Shecturan, Beverly Hills
Westwind Womenswear, Menlo Park

COLORADO
Noras, Denver

FLORIDA
Burdines, Miami
Georgiana Ungaro Inc., Winter Park
Jacobsons, Winter Park
Maas Bros., Tampa
Scribbles, Boca Raton
Shirley's Boutique, Lakeland
Studio Vogue, Inc., Ocala

GEORGIA
Eric's First Edition, Marietta
Harper's, Roswell
Macy's, Atlanta
Richs, Atlanta
Ta Dah, Watkinsville

HAWAII
Andrade, Honolulu
Carol & Mary, Honolulu
Villa Roma, Honolulu

ILLINOIS
Characters, Addison
Chuckles, Palos Heights
Evans, Chicago
Leather & Lace, Hazelcrest
Maybrooks, Chicago

INDIANA
For Sure, Indianapolis
L.S. Ayres, Indianapolis
Rosalee's, Hammond

KENTUCKY
Bacon's, Louisville
Circle J, London
Gladys' K's, Glasgow

LOUISIANA
Accessory Gallery, Monroe
Charisma, Lafayette

MARYLAND
Beneath It All, Frederick
Lennox East, LaVale
Via Venetto Boutique, Ocean City

MICHIGAN
Alvins, Pontiac
Elegant Fashions, Farmington Hills
Gantos
Jacobsons
The Mane Event, Somerset Center
Scott Gregory, Southfield
Shine to the Max, Deerborn

MINNESOTA
Charizma, Minnetonka

MISSISSIPPI
La Boutique, Biloxi

MISSOURI
The Body Shoppes, Cape Girardeau
The Body Shoppes, Dexter
The Body Shoppes, Poplar Bluff

NEVADA
Fredde, Las Vegas

NEW JERSEY
B.Z. Fashions, Linden
Carolyn's Boutique, Ledgewood
Elegance by Nancy Wood, Wall
Jules of Margate, Margate
Noradam Fashions, Fort Lee
Sensations (Showboat & Casino Hotel), Atlantic City
Stern's, Paramus

NEW YORK
Abby's Armoire, East Rockaway
A & S, Manhasset
Canadian, Manhattan
Climax Sportswear, Jamaica Estates
Corner Closet, White Plains
En-To-To, Bayside
Feders, Yorktown Heights
Feelings, Brooklyn
First Choice Fashions, Brooklyn
Pants Plus, Manhasset
Pzaz, Bayshore
Pzaz, Lake Grove

NORTH CAROLINA
Dana, Charlotte

OKLAHOMA
J.P's Place, Fairview

PENNSYLVANIA
Fabric Shop, York
Fashion Gallerie, Pittsburgh
Four Seasons, Pittsburgh
Helen Gustin's, Camp Hill
Julie's Buttega, Bala Cynwyd
Louise's, Tarentum
New Englander, Lemoyne
Penguin Boutique, Mars
Savion Apparel, Lower Burrell
Suburban Casuals, Dickson City

PUERTO RICO
Maison de la Mode, Hato Rey

SOUTH CAROLINA
Rackes, Columbia

TENNESSEE
Designer's Fashions, Knoxville
Fashions & Faces, Cookeville
Frank's, Franklin
Lady Too, Knoxville
Nancy Lynn Fashions, Knoxville
The Prado, Chattanooga
Robbie Lee's, Chattanooga
Teresa's Fashions, Hendersonville

TEXAS
Accente, Houston
The Atrium, Galveston
Collections, Sulphur Springs
Dillards, Fort Worth
Foley's, Dallas
Foley's, Houston
Glass Apparel, El Paso
Inges, Dallas
Inspirations, Dallas
Jones & Jones, McAllen
Lowes, Texas City
The Popular, El Paso
Yarings, Austin

VIRGINIA
Mademoiselle, Portsmouth

WISCONSIN
Hamiltons, Berlin
Suite 927, Muckwonago

Plus

ALABAMA
Gayfers, Mobile

CALIFORNIA
Bullocks, Los Angeles
Lady Miriam, Bellflower
Sandra Lynn, Woodland Hills

CONNECTICUT
Audrey Jones, Windsor
Penningtons Du Canada, Stamford
Sophisticated Woman, Enfield

FLORIDA
Judy's Fashions, Pompano Beach

ILLINOIS
Added Dimensions, Glenview
Maybrook, Chicago

INDIANA
Rags, Valparaiso
Rosalee's, Hammond

LOUISIANA
Evelyn's, Metairie
Private Collections Unlimited, New Orleans

MARYLAND
Cindy's Ladies, Easton
Penningtons Du Canada, North Bethesda

MASSACHUSETTS
Hatties, Chelsea
Plus Fashions Ltd., Chestnut Hill
Silverstein's Too, New Bedford

MICHIGAN
Bestwear, Southfield
Days Fashions, Hamtramck
Fashions Plus, Southfield
Lisa's Ltd, Grosse Pointe Woods
Plus Sizes, Hamtramck
Sys Unlimited, Lathrup Village
Valentinas, Southfield
Willow Tree Plus, Wyandotte

MINNESOTA
Charizma, Minnetonka

MISSOURI
Cynthia's Fashions, St. Louis
Jones Stores, Kansas City

NEW JERSEY
B.Z. Fashions, Linden
Jacqueline, Freehold
Linda Page, Union
Penningtons, Short Hills

NEW YORK
Abraham & Strauss, Brooklyn
Al's Sample Nook, Flushing
Effies Collection, Forest Hills
The Greater New York Woman, New York City
La Belle Femme, Brooklyn
The Rubens Woman, Smithtown
The Rubens Woman, Woodbury

OHIO
Fashion Cross Roads, Youngstown

PENNSYLVANIA
Fashion East, Dickson City

PUERTO RICO
La Grande Dame, Hato Rey

SOUTH CAROLINA
Marians, St. Petersburg

TENNESSEE
Nancy Lynn Fashions, Knoxville

TEXAS
Fashions in a Big Way, Nederland
M&S Enterprises, Longview

VIRGINIA
Penningtons, Fairfax

WISCONSIN
Fashion Fit, Glendale

PETITE

ARIZONA
Louis Carrousel, Parker
Marly's Shop, Mesa
Shirley Giblen, Phoenix

CALIFORNIA
Bullocks, Del-Amo
Dean's Ladies Apparel, Chulavista
Ernest of California, Los Angeles
Henshey's, Los Angeles
Le Kri Boutique, San Jose
Lydia's Petites, Sacramento
Marcus Stevens Creek, Santa Clara
R.S Petites, Torrance
Sunburst Fashions, Peoria

FLORIDA
Petites Unlimited, Plantation
The Source, Marco island
Tissy's Boutique, Palm Harbor

LOUISIANA
Ma Petite, Baton Rouge

MICHIGAN
Ms. Threads, Farmington Hills

MISSISSIPPI
Sassy Fras, Biloxi

NEW JERSEY
B.Z. Fashions, Linden
La Petite II, Caldwell

NORTH CAROLINA
Victoria's Shoppe, Charlotte

OHIO
Alice Maries, Bricksville
Maxines, Canton
Petite Classics, Boardman

PENNSYLVANIA
J. Covitch & Son, Edensburg
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Petronella, Scottsdale

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Cohen's, Pine Bluff
Ima's Fashions, Paragovid

CALIFORNIA
Bazaar Del Mundo, San Diego
Broadway, Los Angeles
Butterfly Boutique, Burlingame
Kitty's, Fullerton
Marcus Stevens Creek, Santa Clara
SideStreet Boutique, South Lake Tahoe
Special Lady, Whittier

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Macy's, At Selected Stores
Orchids, Ltd., Southington
Seasons, Derby

DELAWARE
Macy's, At Selected Stores

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Hugo's, St. Petersburg
Walt Disney World, Orlando

GEORGIA
Class Act, Stone Mountain
Richs, Atlanta

ILLINOIS
Color Magic Impressions, Northbrook
Evans, Chicago
JoLors Boutique, Westchester
Magalis, Chicago
Strawberry Patch, Peoria Heights
Zsa Zsa's Boutique, River Forest

INDIANA
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MARYLAND
Daja Ltd., Bel Air
Lennox East, La Vale

MASSACHUSETTS
Afternoon Delight, Chemsford

MICHIGAN
Images in Vogue, Bloomfield Hills
Linda's, Grand Rapids

NEVADA
A Pampered You, Las Vegas
Julies, Las Vegas
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NEW JERSEY
Country Loft, Wyckoff
Elegance by Nancy Wall, Wall
Macy's, At Selected Stores
Parisienne, Woodbridge
Pink House, West Long Branch
Primrose Boutique, Howell
Singers, Closter

NEW YORK
Kassel Brothers, Middletown
Lenores Boutique, Brown Hotel—Lake Sheldrake
Lenores Boutique, Fallsville Hotel—Ellenville
Lenores Boutique, Raleigh Hotel—South Fallsburg
Macy's, At Selected Stores
Pants Plus, Manhasset
Whipp Creations, Manhattan

NORTH CAROLINA
Cashies, Dunn
Classics, Jackson
DeBuhl's, Wilson

OHIO
Gidding Jenny, Cincinnati
Ogilvies, East Liverpool

PENNSYLVANIA
D.Q Clothiers, Stroudsburg
Fabric Shop, York
Kaufman's, Pittsburgh
Macy's, At Selected Stores
Rags to Riches, Bensalem
Unique Boutique, Philadelphia

PUERTO RICO
Roxanna Boutique, Rio Piedras

TENNESSEE
Classy Lady, Knoxville
4 Oak Fashions, Oak Ridge
Frank's Fashions, Historic Downtown—Franklin

TEXAS
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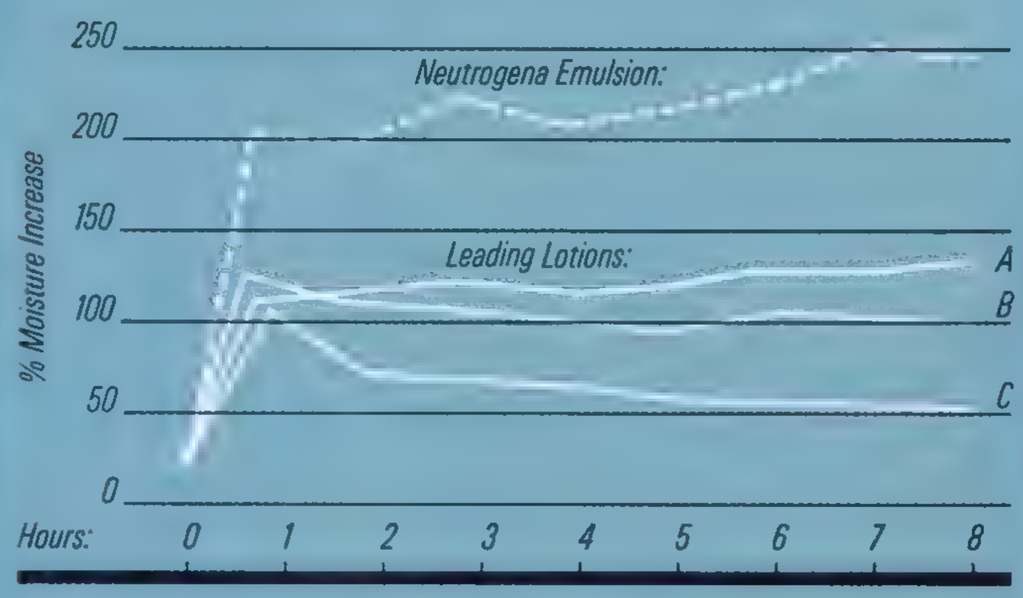

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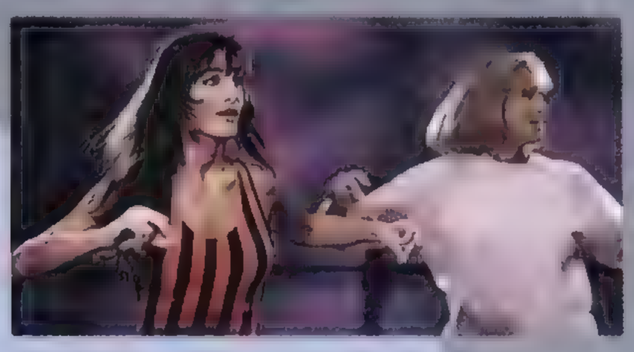

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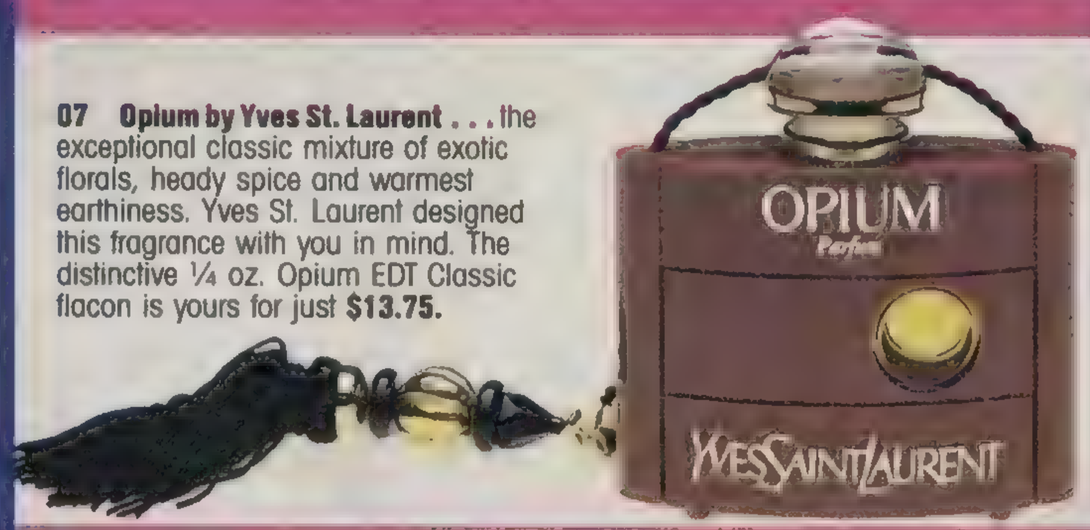
06 Gucci No. 3. Elegant. Sophisticated. Contemporary. A fragrance of unusual radiance with rich floral topnotes. As Gucci No. 3 warms on the skin, the scent of rose oils, jasmine, narcissus and iris unfold on delicate notes of amber, patchouli and vetiver, blending with green forest notes. The ⅛ oz. Parfum, a $25.00 value, is yours to experience for only **$12.00.**

03 Parfum Must de Cartier . . . warm and elegantly provocative is created to offer an image of great distinction. The lightness of the top note blends harmoniously with the body note. This combination is delicately sustained with the ground note by woody amber musky chord. Classic Cartier ⅛ oz. jeweller flacon, valued at $25, is yours for **$12.50.**

07 Opium by Yves St. Laurent . . . the exceptional classic mixture of exotic florals, heady spice and warmest earthiness. Yves St. Laurent designed this fragrance with you in mind. The distinctive ¼ oz. Opium EDT Classic flacon is yours for just **$13.75.**



08 Caesars Woman Extravagant Perfume. Introducing the most sensuous fragrance from the treasures of Caesars Palace. A floral splendor touched with rare woods and spices. One ounce of Caesars Woman perfume $160.00. Or experience this limited collector's edition: ⅛ ounce size, for only **$10.00.**

11 Colors de Benetton. Colors de Benetton give you the whole world in a bottle! A fresh, semi-Oriental blend that complements the total Benetton experince: fun, distinctive, elegant and subtle — to be worn however you dress! One half-ounce Eau de Parfum is $60. Try the Perfume of the World with this ⅛ oz. limited edition for only **$8.00.**

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To order by Phone, 9 am-9 pm EST, Call Toll-Free 1-800-852-6565

12 Le Crayon by Cosmetic 1st. Now, get all these 12 super-rich fashion colors in your own crayon box that stands upright on your vanity table. A box of 12 super sensational pencils that includes blendable Kohl eyeliners and soft lipliners. $15.00 value only **$10.00.**

15 Foltene. Europe's answer to thinning hair. Now available in a convenient travel kit. Each kit contains everything you need for thicker, healthier looking hair: Shampoo, Hydrating Toner, and three full-sized supplements. Only **$15.00.** Also available:
16 Foltene Program for Fine, Limp Hair. Foltene Travel Kits, a great way to experience the Foltene Programs for Hair. **$15.00.**

17 One Touch ® Home Electrolysis. For permanent results. Safe, convenient, gentle, effective. For permanent hair removal in the privacy of your own home! Battery operated. With Comfort Control Dial that adjusts for gentle treatment. Spring-cushioned Stylet Tip can't pierce the skin, ever. Audible signal automatically signals when treatment begins and ends. Includes tweezer, extra stylet tip, battery, instructions. **$32.50**

22-23 Fila Woman Cologne Spray. A distinctly different, fine fragrance that reflects the way you live. Fila Woman is sparkling and exuberant, with jasmine and spicy carnation brightening a bouquet of springtime florals. A subtly feminine, yet persuasive fragrance. **22** - .85 oz. spray in a sleek travel case is **$12.50,** a $20.00 value. **23** - 1.7 oz. spray is **$19.50,** a $30.00 value.

13 Retinol-A Wrinkle Care Cream by E. Burnham Cosmetics. Why look old before your time? See the years vanish. Lines, wrinkles, crows feet are softened, reduced, smoothed out. Age spots are diminished. Your skin will look vibrant, healthier, younger. Feel and be more attractive. Full 2 ozs. Only **$19.95.**

18 One Touch® Roll-On Waxer. For long-term results. The feminine way to have smooth, silky, hair-free skin for up to six weeks. Removes hair comfortably from face, arms, legs, bikini line, everywhere. Without stubble, nicks or cuts. Simply heat applicators in warmer. Roll on wax. Apply remover strip and whisk hair away 1-2-3. Includes warmer, two wax applicators, remover strips, instructions. Refills available. **$27.50**

19 Cardeaux Miracle Cover. This formulation conceals like no other in the market. Just a dab will cover skin imperfections and camouflage dark circles under the eyes for all skin tones. This creamy concealer truly performs miracles. To be applied with or without foundation. Miracle Cover covers all day. Retails for $16.00. Special introductory price. **$11.00.**

24 Armani For Women. A name synonymous with the ultimate in contemporary elegance. An abstract presence precedes a woman into the room . . . impossible to forget. A miniature ⅛ oz. perfume is yours for only **$12.50.** Limit 3 per customer.

14 Hydrolyzed Collagen. Your Answer For More Youthful Skin, Thicker Hair, Healthier, Stronger Nails — More Supple, Firmer Body. The beauty supplement that works from within. Gives balanced nourishment that makes you look years younger naturally — with longer lasting results than a cream. It's what women the world over have been waiting for — 30 day supply-Tablets, only **$19.95.**

20 Anais Anais . . . A fresh bouquet from a French Garden presents **Les Pastels en Fleurs.** Four pair of luxurious Panty Hose in Soft White with a multi-colored floral print, Hushed Pink, Mauve and Gray. Indulge in 1.5 oz. **Anais Anais Perfumed Body Lotion** and enjoy the Parfum sample tucked in an attractive gift box. All yours for only **$14.00,** a $35 value.

21 Bath and Body Pleasures from Marilyn Miglin. Stimulate the senses, energize the body, smooth and soften the skin. **Golden Bathing Gel** gently cleanses. **Luxurious Body Moisture** protects and nourishes, **Spray Bath and Body Oil** stimulates your psyche. Fragranced with **Pheromone**, the world's most precious perfume. A $50 value, yours for just **$12.50.**

25 Feel the creativity of **André Courreges** with the design and scent of **Courreges in Blue.** Young and modern, an irresistible perfume with the perfect top note of floral essences and citrus, and the solid presence of woody spicy fragrance in the base note. This **Courreges in Blue** ⅛ oz. flacon is yours to experience for only **$7.00.**

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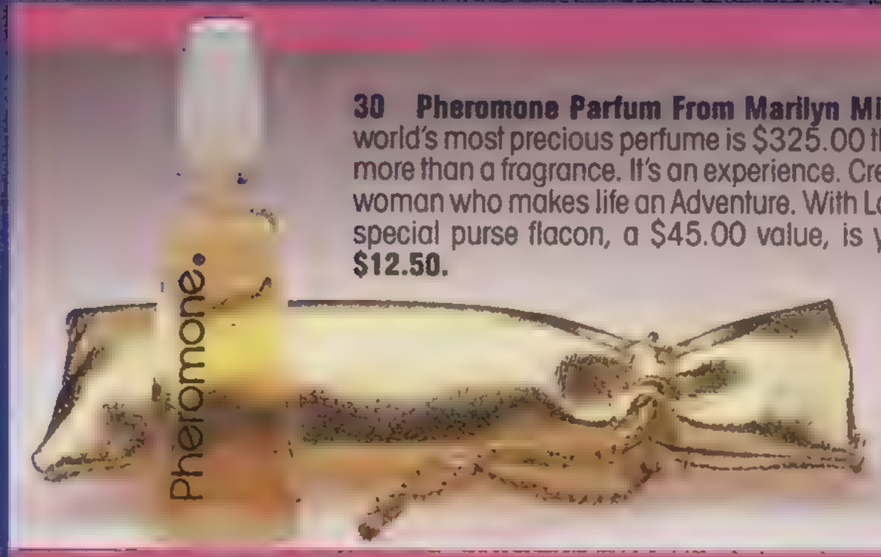
26-27 New From Italy — **Fashion Bazaar** A complete kit for all your color needs—fashioned after the world's greatest artists, a palette of new spring colors for your lips, cheeks and eyes. Featured is Gauguin **26 - Evening Shades**, also available in Gauguin **27 - Day Shades** A $65 value for only **$14.95.**

28 Sinan de Jean-Marc Sinan Discover for yourself why Sinan has become the new sensation in Paris. SINAN—warm, rich, exotic with notes of sandalwood, ylang and ylang and Florentine iris. An ounce of Sinan parfum as pictured above retails for $180. The ⅛ oz. parfum flacon is yours for only **$10.00.**

29 Birthright by Irma Shorell. Contains the Five Skin Care Essentials clinically Formulated for the Prenatal Woman. No hormones, impurities, fragrance or irritants. Includes Total Cleanser 8 oz., Anti-Dryness Bath Oil 8 oz., Stretch Mark Creme 1.75 oz., Protective Nipple Creme 1 oz., "Pregnancy Mask" Preventive Creme 1.75 oz., valued at $135, only **$24.95,** a substantial saving over purchasing the **Birthright** Essentials individually.



30 Pheromone Parfum From Marilyn Miglin. The world's most precious perfume is $325.00 the ounce. It's more than a fragrance. It's an experience. Created for the woman who makes life an Adventure. With Love. This very special purse flacon, a $45.00 value, is yours for just **$12.50.**

31 Neutrogena® by Day and Night. Try gentle cleansing with **Neutrogena Facial Bar**. Moisturize with light, effective **Night Cream**. **Neutrogena Eye Cream** is safe enough for even contact lens wearers. Experience **Rainbath® Shower and Bath Gel** to pamper skin, while **Emulsion** increases the skin's moisture level for 8 hours. Just **$5.75.**

32 Orience — Nourish and pamper your skin. This rich blend of natural herbs, silk proteins and crushed pearls penetrates layers-deep to restore damaged skin cells for radiant-looking skin. Start with: ½ oz. Cleanser, ½ oz. Toner, ¼ oz. Silk and Pearl Essence and Silk Cosmetic Bag. Regular size: $52. Yours for just **$10.00.**

33 The Original Placentique Cell Renewal Formula will transform aging or blemished skin to a vital, youthful and beautiful appearance. Specifically designed as an all-in-one skin care formula to meet the needs of beauty conscious, discriminating women. Over 500,000 bottles sold. 4 oz. (6-8 week supply) $45.00, now only **$25.00.**

34 Three Great Fragrances – Nipon Perfume, "First" by Van Cleef & Arpels, K de Krizia's "Teatro Alla Scala". Enjoy these elegant, spirited and exhilirating fragrances in the classic flacon originals. Nipon perfume ⅛ oz., Teatro Alla Scala parfum ⅛ oz., "First" .18 oz. EDT, all three, valued at $75., for only **$15.00**

35 Valentino Parfum. From world-famous designer Valentino, a dramatically different departure in the realm of your senses. An essence so personal, so provocative that it's more than just a fragrance . . . it's a rite of passage. ⅛ oz. parfum, a $30 value, yours for **$12.50**

36 Jean-Charles Brosseau presents **Ombre Rose** — the one fragrance that will make your forget all others. Alluring, long lasting and lavish. Blended in France to create a wonderful floral bouquet. This special offering of our ⅛ oz. Parfum flacon — a fantastic $25.00 value for only **$10.00**

37 Le Parfum Salvador Dali. One of the 20th century's greatest artists, Salvador Dali, has transformed his art into fragrance. This unique fragrance comes in a bottle also designed by the master and is itself a work of art. Now you can own this masterpiece. A ⅛ fl. oz. parfum, a $25.00 value, yours for only **$8.00.**

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38 Personal Touch® Shaving System . . . The only razor uniquely designed for a woman for the closest, most comfortable shave possible. It's elegant handle is curved so you can see exactly where you're shaving. The blade cartridges are rounded for easier shaving of knees and underarms. There's even a Moisturizing Strip for smoother, silkier skin. Personal Touch. The elegant razor for women like you. Razor with 2 blades. Trial offer, **$3.00.**

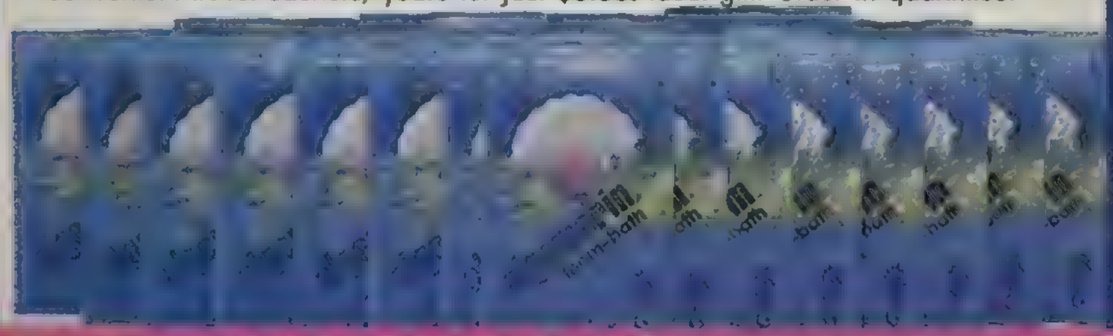
39 Sample the Vitabath Plus® Body Care Collection Treat yourself to products rich with luxurious conditioners and emolients to pamper you. Turn every bath or shower into an indulgence! Sampler contains 2 oz. each of Vitabath Plus Gelée, Moisturizing Body Lotion, Moisturizing Afterbath Splash, Cooling Body Silk, and 1 oz. Cleansing Body Scrub, in a zippered travel bag. **$7.50**

41 Magnifiqué Collectible Fragrances. Enhance your fragrance wardrobe or use as a Magnificent gift. Five of our most desirable fragrances. HISTOIRE D'AMOUR, CHLOÉ, LAUREN, CAFE de PARIS, L'INSOLENT. All in their original flacon bottles treasured by collectors. A one time only offer. Yours for only **$24.95.**

40 Experience the Ultimate from **Focus 21** Professional Salon Products, order SeaPlasma Spray . . . a unique moisturizing spray for the skin and hair, and SeaPlasma Shampoo-a cleansing shampoo for all hair types, for **$9.76** and get Splash-a maximum hold hair spray **Free!** All 8 oz. sizes.

42 Zoulla Hair Remover All natural, non-toxic, completely safe and wonderfully effective for hair removal on any part of the face or body. No harsh chemicals, keeps hair off from 4 to 10 weeks. No paraphernalia needed and it's reusable. One tube is enough for full face and body application. An amazing value at only **$10.00.**

43 Algemarin — Europe's famous Bath and Shower Gel Travel Sachets. Indulge yourself and discover the most exotic, relaxing and rejuvenating bath or shower in Algemarin's Ocean blue, mineral and protein rich, natural sea algae foam bath. Your chance to experience and adopt Algemarin bath gel at this special price. 20 convenient travel sachets, yours for just **$5.00.** Ideal gift. Order in quantities.



44 Super Lysine Plus + for beautiful skin. Completely natural, anti-allergenic, skin healing cream made from special herbal formula helps clear up skin problems quickly. Special tablet formula reinforces the healing action of the cream by boosting immunity. L-Lysine cream and tablets clears and prevents herpes sores, acne and rashes. Super Lysine Plus + cream and tablet combination only **$14.95**

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TO ORDER BY MAIL: Please circle the number(s) corresponding to your product selections. Indicate quantity in space provided. Enclose a check or money order, or charge it, for total product costs plus **$2.95 per entire order** for handling and delivery. Allow 4 weeks for delivery. Order now, offer expires June 30, 1989. Supplies may be limited. The Beauty MarketPlace will refund your money immediately should any supplies be exhausted. Some products illustrated are regular size. Offer will be filled with authentic samples and sizes as described.

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_____	**01** Giorgio Beverly Hills $12.50
_____	**02** Panthère de Cartier $15.00
_____	**03** Must de Cartier $12.50
_____	**04** Max Factor Makeup Kit $3.95 Specify: Fair/Medium/Med. Deep
_____	**05** Anne Klein $10.00
_____	**06** Gucci No. 3 $12.00
_____	**07** Opium $13.75
_____	**08** Caesars Woman $10.00
_____	**09** Red by Giorgio $15.00
_____	**10** Liz Claiborne $15.00
_____	**11** Colors de Benetton $8.00
_____	**12** Le Crayon $10.00
_____	**13** Retinol-A Wrinkle Cream $19.95
_____	**14** Hydrolyzed Collagen $19.95
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_____	**17** One Touch® Electrolysis $32.50
_____	**18** One Touch® Roll-On-Waxer $27.50
_____	**19** Cardeaux Miracle Cover $11.00
_____	**20** Anais Anais $14.00
_____	**21** Bath and Body $12.50
_____	**22** Fila .85 oz. $12.50

QUANTITY	ITEM
_____	**23** Fila 1.7 oz. $19.50
_____	**24** Armani $12.50
_____	**25** Courreges in Blue $7.00
_____	**26** Fashion Bazaar Evening $14.95
_____	**27** Fashion Bazaar Day $14.95
_____	**28** Sinan $10.00
_____	**29** Birthright $24.95
_____	**30** Pheromone $12.50
_____	**31** Neutrogena® $5.75
_____	**32** Orience $10.00
_____	**33** Placentique $25.00
_____	**34** 3 Great Fragrance Classics $15.00
_____	**35** Valentino Parfum $12.50
_____	**36** Ombre Rose $10.00
_____	**37** Le Parfum Salvador Dali $8.00
_____	**38** Personal Touch® $3.00
_____	**39** Vitabath Plus® $7.50
_____	**40** Focus 21 Salon Collection $9.76
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the attitude sell

Forget clothes—designers now market idealized versions of their own lives. GEORGINA HOWELL reports

The good life starts young: an ad for Donna Karan, photographed by Denis Piel

"Persuasion is the oldest, most boring thought in advertising," says Peter Arnell, the fast-talking director of the hugely successful Arnell/Bickford Associates and creator of designer Donna Karan's ads. "What is important now is how real you can get."

Arnell is a plump, bespectacled figure whose words have trouble keeping up with his thoughts. His firm's other accounts have included Misty Harbor rainwear, whose ads notably fail to show raincoats, and a New York bank, EAB, whose ads display photos of a man crating lettuce or show footage of a plane taking off. For no very obvious reason, EAB deposits have risen by $4 million a week since the campaign took hold.

"I start by recognizing that people believe magazines and newspapers more easily than they believe advertising. So I editorialize. The way I see it, if I do my job right with Donna's ads, I'm doing reportage on the designer and what she's doing and feeling."

Karan's ads show a woman reading a newspaper in a cluttered bedroom with a baby on an unmade bed, or rising rumpled from her seat after a long plane ride, or shouting on the phone. "If they had a caption," says Karan, "it would say, 'I know what you're going through. I understand your plight. One thing you don't have to worry about is your clothes.' "

The Karan campaign is probably unique in taking the form of an almost literal rendition of the designer's life (albeit with the designer represented by a beautiful model), but it is only an extension of a sophisticated change in emphasis. Advertising has turned away from selling a product to selling an image, and to do so it is turning to the techniques and methods of what surrounds it, the editorial style of magazines and the innovative photography and fast-paced editing of television. Especially in terms of fashion advertising, ad directors have turned their backs on the study of the needs and desires of the once all-important consumer to study the philosophy and living habits of the designer.

Once a shadowy figure behind the clothes, the designer now spends much time on view, making in-store appearances and hosting charity galas. The press documents his social life, photographs his houses, and dissects his private affairs. And where once every shift in line and length was reported round the globe, the clothes now mark time in subtle refinements of classics and sportswear. Creativity and visual fireworks are dispensable. Designers such as Ralph Lauren and Calvin Klein produce clothes but design and sell Attitude.

"Selling the clothes isn't the point of advertising," says Klein. "Creating the image is." And if, in the conservative late eighties, there is a conflict between the designer's life and the image, it is real life that must be rewritten.

For more than a decade, Ralph Lauren's advertisements, presented in ten-to-twenty-page portfolios,

80 Proof Brandy, E&J Distillers, Modesto, CA.

"Clothes may make the man. I prefer to see what's in his liquor cabinet."

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have documented the same cast of characters forever lounging over tennis courts and polo fields, cashmere sweaters thrown over their shoulders, living vicariously for the hard-working professionals who can afford the clothes. What is extraordinary is the watertight completeness of the vision. The image is so persuasive it has overtaken real life: in London, the Prince and Princess of Wales buy Polo.

"I'm not an artist working alone in his studio, designing the perfect armhole," explains Lauren, equipped for a day in the office in denims and cowboy boots. "I was the guy looking at the magazines and movies, saying, 'Wow, *that's* where I'd like to be.' The way I see it, you've got to paint the environment. It's not just the car, it's where you're going in that car. I'm trying to paint a wonderful world, a life that makes you feel good. Maybe I'm redefining a life we lost. That's my movie. What's yours?"

Both Lauren and Karan can say of their advertising campaigns, 'That's *my* story,' but any similarity ends there. Karan's is personal and actual, while Lauren's is interior, beginning with a vision and tailoring the life to fit.

Image consultants: Calvin Klein's strong and authoritative new woman, left, in an ad shot by Bruce Weber. Above: Boys will be aristos in Ralph Lauren's leisure-class campaign, also by Weber, evoking the wealthy at play.

Between the reality and the dream lies the territory of the excitingly possible. No print ads convey more excitement than those of Guess? jeans. The Guess? campaign conveys a cheerful sensuality that has nothing to do with money or class. "We don't set up the impossible grandeur of tremendous houses, everyone in tuxedos," says Paul Marciano, director of advertising and brother of Guess? chief, Georges. "Who can have that lifestyle? My pictures are exciting because everyone has the potential for these situations to arise—on vacation, in the street, in a disco."

"I'm trying to paint a wonderful world," Lauren explains, "redefining a life we lost"

Strongly influenced by the mood of movies by Vittorio de Sica and Fellini, *Baby Doll*, and *Rebel Without a Cause*, the Guess? ads break provocative new ground. Beyond the theme of young sexuality, the subtext has occasionally nodded in the direction of rape and oral sex. Lately, after complaints from two women's groups, the campaign has been minimally readjusted: in a recent ad a girl in boots walks all over a laughing man. "Once the woman was the victim, now it's the man," says Marciano, a disarming thirty-six-year-old Frenchman from Marseilles, where his father was the chief rabbi. A great apologist for

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VILLAGE SHOPPE, Muscle Shoals

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CALIFORNIA
ALY BRUNER, Danville
GOLDEN GALLEON, Dana Point
SOPHISTICATED LADY, Escondido/LaJolla

COLORADO
FASHION BAR, Aurora
LOIS CAROLE'S, Denver

DISTRICT OF COLUMBIA (DC)
THE WHITE HOUSE, Georgetown Park, Union Station

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DUETT POLO CLUB, Boca Raton
EXIT SHOPS, The Bal Harbour Shops, Miami, The Falls, Miami; Dadeland, Miami; Towncenter, Boca Raton; The Gardens, Palm Beach Gardens
FOXY LADY, Sarasota
GAYFER'S, Clearwater; Panama City; Santa Rosa
GIBBS LOUIS, Orlando
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LITTLE TRAVELER, Geneva

INDIANA
DAVIDSON'S, Glendale Center, Indianapolis
THE RASPBERRY PATCH, Indianapolis

KENTUCKY
KARENS OF COURSE, Louisville
MAGGIE J'S, Corbin
McALPIN DESIGNER SALON, Crestview Hill, McALPIN Turfland Mall, Lexington
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LOWE LIMITED, Flint
RAY & IDAS OAK PARK BOUTIQUE, Oak Park

MINNESOTA
GRETA'S IN THE GALLERIA, Edina

MISSISSIPPI
GAYFER'S, South Jackson

NEVADA
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ABBY WINFREY, Dallas
HOWELL MARSH, Arlington
ISABELL GERHART, Houston

VIRGINIA
ELAINE'S BOUTIQUE, Grundy
THE WHITE HOUSE, The Galleria at Tyson's 2 McLean

WISCONSIN
CRAIG'S INC., Milwaukee

Left: © Calvin Klein Sport. *Right:* BRUCE WEBER

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his campaign, Marciano almost succeeds in convincing one that the pictures were taken in all innocence.

"Of course, we wanted to attract attention and excitement. I mean, a pair of jeans is a pair of jeans. So we looked for sensuality, romance, fun. The ad with the older man and two young girls was based on the real-life, fairy-tale romance of Prince Rainier and Grace Kelly. Okay, maybe the girls became a little younger and the man a little older, but it was based on one of the great love stories of our time."

While the mood of the Guess? campaign is down-to-earth and full of raw young energy, Calvin Klein's exudes sophisticated languor and the weariness of extreme experience. His past and present have pervaded the images woven around his two perfumes, Obsession and Eternity. Bruce Weber's print ad for Obsession, a grainy impression of a naked woman with two or three men, was rejected by *The New York Times Magazine*.

"Today, we have to be more sensitive about sensuality," says Klein. "A provocative commercial isn't a shock if it's seen alongside the soaps, where the women are in bed the whole time. On the other hand, it might offend if it came right after the news. But for our Eternity advertisement, the photographs are all about lasting love and romance."

Ad directors now study the philosophy and living habits of the designer

In Calvin Klein's first freestanding store in Dallas, the designer takes his image into a new dimension. The shop features a high sheen Deco look evocative of 1930s Hollywood for the higher priced collection, while the more casual men's and women's sportswear is set off by a warm Mission-oak design. Both looks were developed by Klein with architect Peter Marino and will be replicated in additional stores and at more than three hundred Klein boutiques within department stores. The designer thereby insures that his image is carried through right to the point of purchase. Not unlike Ralph Lauren's mega-store in the old Rhinelander mansion in Manhattan, the mood of the designer's ads becomes the motif of the clothing's setting.

The eroticism that causes such a stir in advertising today was pioneered in the sixties and seventies on editorial pages by the great photographers Irving Penn, Richard Avedon, and Helmut Newton. In that very different cultural climate, obsessed with health and personal freedom, even society girls were happy to take off their clothes, providing the photographer and the scenario were right. At a certain point, advertising caught up.

Further proof that the boundaries between advertising and editorial are blurring is Arnell/Bickford's recent decision to resign from one of its accounts, *Vanity Fair* magazine, in order to work with the new magazine *Mirabella*. The advertising firm won't simply be promoting the magazine, however, but has even had input into the design of the prototype.

In the Vogue you are reading now there are approximately four hundred pages of advertising, much of it imitating editorial. Alexander Liberman, editorial director of Condé Nast, predicts that the whole structure of magazines will change in a move to regain the power of editorial. "Now comes the real challenge. A great art critic once said to artists, 'Surprise me!' I think that is exactly what magazines will do."

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DRESS IN A NEW DIRECTION

By Janice Kaplan

mitral-valve prolapse

This overdiagnosed heart condition has been used to explain all kinds of discomforts and emotional swings

Medicine is not an exact science, and sometimes a diagnosis is based as much on the prejudices of the doctor hearing the symptoms as it is on the symptoms themselves. For example, some doctors believe that stress is the source of most problems that woman is heir to; others see women's bodies as battlegrounds for hormones and disease. But as attitudes toward women change, so do the diagnoses that women are likely to receive.

Many women experience constellations of symptoms that physicians are hard-pressed to explain. Among typical complaints: fatigue, dizziness, occasional shortness of breath or heart palpitations. "The symptoms may be vague, but they're very real to the patient and can cause great anxiety," says Richard Liberthson, M.D., a cardiologist at Massachusetts General Hospital in Boston and associate professor of pediatrics at Harvard Medical School. Some doctors may advise that stress or overwork is the source of the trouble. Others turn to whichever "women's disease" is currently fashionable. In the seventies, women with these symptoms were typically tested for hypoglycemia. The same complaints in the eighties often provoke suspicion of premenstrual syndrome (PMS) or mitral-valve prolapse.

The lack of strict, clear criteria for diagnosing mitral-valve prolapse has created a medical mess. Perfectly normal people are being told they have heart disease

Like hypoglycemia and PMS, mitral-valve prolapse is a very real condition. Unfortunately, it has been turned into what Dr. Liberthson calls "a wastebasket diagnosis"—used to explain every discomfort or emotional swing that a woman experiences. "In many cases, we've been telling perfectly normal people that they have heart disease," says Andrew Gaffney, M.D., associate professor of medicine and cardiology, University of Texas, Southwestern Medical Center, Dallas. "The lack of strict, clear criteria for diagnosis has created a medical mess."

The mitral valve is like a swinging door that regulates the flow of blood from the left atrium of the heart to the left ventricle. (From there, it's pumped to the rest of the body.) If the valve is enlarged and doesn't shut properly, there may be some leakage of blood back into the atrium. An internist listening to the heart through a stethoscope can hear a distinctive "click-murmur" sound when this occurs. The sound may be intermittent and not apparent at every exam, but it is probably the best way to determine the presence of a problem.

Cardiologists often rely on expensive tests to make a diagnosis, and they typically recommend an echocardiogram—a type of ultrasound test that shows the blood flowing through the heart—to pick up mitral-valve prolapse. According to Dr. Liberthson, the test picks it up far too often. Often a very slight variation, neither noticeable on exam nor producing any symptoms, gets called a disease. Some studies suggested that as much as 20 percent of the population had the disease. Dr. Liberthson believes that less than 2 percent of the population has true mitral-valve prolapse; Dr. Gaffney puts the number lower—at most, ½ of 1 percent.

But there's more to the story. Mitral-valve prolapse has become something of a political issue among feminists who think that doctors misunderstand their bodies. Why that is: many of the symptoms of mitral-valve prolapse are virtually identical to those of the psychiatric syndrome called panic disorders. Most common among women, panic disorders are often treated with tranquilizers and antidepressants. But a few years ago, some experts began to wonder about the similarity in symptoms. Could it be that the "hysterical" women suffering panic disorders were really victims of an undiagnosed physical ailment?

"Studies trying to connect the two were inconclusive, suggesting an overlap of anywhere from 0 to 50 percent," says Dr. Liberthson. Even now, it's hard to say anything specific about the link. Dr. Liberthson says that mitral-valve prolapse "is probably more common among women with panic disorders than in the general population." Some experts estimate that only about 10 to 15 percent of women diagnosed as having panic disorders also have the heart condition.

It's possible that in some women, the heart palpitations, chest pain, and dizziness that lead to a diagnosis of panic disorder are not psychological at all, but caused by the mitral-valve disorder. Another theory suggests that there may be some unknown interplay of hormones that causes *both* conditions—the anxiety

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BUCKLE UP FOR SAFETY.

attacks and the mitral-valve distortion—to occur at once.

Making the problem worse are some less-than-legitimate clinics that have recently begun to advertise. Their promise: that women with anxiety symptoms really suffer from mitral-valve prolapse—and can be treated.

A common medical scenario, according to Dr. Gaffney, involves a woman in her thirties who is nervous and has inexplicable chest pains. The doctor hears nothing unusual on exam, but orders (for several hundred dollars) an echocardiogram. "All sorts of things can cause a prolapsing motion of the valve," says Dr. Gaffney. "Among them are a low fitness level and a high resting heart rate. If the heart is small because it's not well exercised, the valve may appear to prolapse."

As a result, a woman who is sedentary because of anxiety about her body may be told, incorrectly, that she has heart disease. "Really, all she has is a valve that moves in a funny direction," says Dr. Gaffney. He reports that 60 to 70 percent of patients who are referred to him by other doctors or clinics with the diagnosis of mitral-valve prolapse don't have that condition at all, but have a normal valve that moves in an abnormal fashion.

A reputable internist or cardiologist should be able to establish the actual presence of the problem and suggest rational ways to cope with it. According to Dr. Liberthson, severe complications—like blood clots or sudden death—are extremely unlikely. Many doctors recommend that women with well-documented mitral-valve prolapse take antibiotics during dental work, surgery, or any vaginal procedures (including childbirth) that may release bacteria into the bloodstream. The reason: mitral-valve prolapse does increase the risk of heart infection, or endocarditis.

Could it be that "hysterical" women with panic disorders are really suffering from MVP?

Some doctors describe mitral-valve prolapse as being like a squeaky door—the door squeaks, but it still works. In most cases, the condition isn't life-threatening, and ordinarily there's no reason to restrict exercise or activity. Mitral-valve prolapse may indeed cause fatigue, dizziness, palpitations, but just as often those symptoms are caused by something quite different. It's unreasonable to assume that all problems relating to fatigue, anxiety, or palpitations are caused by a heart disorder.

Which still leaves the question—if a doctor doesn't find mitral-valve prolapse on exam, what could be causing the vague but persistent symptoms that probably brought a woman to the office in the first place? Doctors don't always like to give the true answer on that one, but here it is.

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By Carol Tavris, Ph.D.

prisoners of childhood

Are children of abusers doomed to become adults who abuse?

Everyone agrees that adults are influenced by their childhood experiences, but the question being hotly debated is: how much? Decades of research in different areas of psychology suggest that the child is not so much father to the man as uncle, or even cousin. There's a relationship, but not necessarily a direct one.

For instance, evidence shows that while *more* children of alcoholic or abusive parents repeat the pattern than do children of nondisturbed parents, *most* of them never repeat their parents' problems. One reason for the gap between the evidence and popular impressions is that adults who have problems look back in their lives for explanations—and see patterns. Longitudinal studies, which follow people over many years, now confirm the most heartening news about children of abusers and alcoholics: children who are traumatized do not necessarily carry their traumas for life.

• Most children who are abused—approximately 70 percent of them—do not, as parents, abuse their own children. Joan Kaufman and Edward Zigler, Ph.D., of Yale University, observe that the impression that abused children go on to abuse their own children stems from studies based on child-abusing parents who had been abused themselves. But samples that include adults who were abused and did *not* abuse their own children paint a different picture. (These people have been overlooked by researchers, since they don't turn up in therapy.) Being maltreated in childhood makes a person more likely to be an abusive parent, but it is not a blueprint for a cycle of violence.

• Loretta Cass, Ph.D., and Carolyn Thomas, Ph.D., tracked two hundred disturbed children who had been referred to a child guidance clinic for treatment when they were, on average, nine years old. By the time they were young adults, ages eighteen to twenty-seven, most of the children had improved enormously. Except for those who had been the most seriously disturbed to begin with, said Cass and Thomas, "there seems to be little continuity between child and adult disturbances."

• Similarly, Alexander Thomas, M.D., and Stella Chess, M.D., having observed the development of 133 children from infancy to adulthood, concluded that "the emotionally traumatized child is not doomed, the parents' early mistakes are not irrevocable. . . ." Of the children in their sample who developed behavioral or emotional disorders, some indeed became worse by adolescence. But overall, the researchers said, they were "deeply impressed by the human capacity for flexibility, adaptability, and mastery in the face of all kinds of adverse and stressful life situations."

• Melissa Owings West, Ph.D., and Ronald J. Prinz, Ph.D., of the University of South Carolina, reviewed ten years of studies of children with alcoholic parents and found that while "parental alcoholism is undoubtedly disruptive to family life," most of the children from alcoholic families were not "inevitably doomed to psychological disorder"—nor did they become alcoholic.

Children are not globs of dough that can be squeezed into shape, nor are their personalities impervious to experience

• George Vaillant's study, *The Natural History of Alcoholism* (Harvard University Press), which followed several groups for more than forty years, found that problem drinkers were no more likely than social drinkers to have had unhappy childhoods, traumas, or deprivations. Many of the traits and experiences thought to *cause* alcoholism (an unstable personality, low self-esteem, depression, impulsivity, and unemployment) were instead *results* of alcoholism. Many people overcame periods of problem drinking by cutting back to low or moderate use.

The belief that we are prisoners of childhood is fostered by two traditions: the psychoanalytic and the genetic. Freud gave us five years before personality was set in plaster (hardening with age thereafter). Now, some psychoanalysts assert that the first three years are crucial; others believe that no year of life is as important as the first. Indeed, after some highly publicized studies of infant bonding after birth, it seemed that a mother had five *minutes*, never mind five years, in which to make or break her child's destiny.

New research suggests that child development consists of small, gradual, day-to-day changes, not precipitous stages or traumatic single events in which a crisis must occur and be resolved. Daniel N. Stern, M.D., author of the influential book *The Interpersonal World of the Infant* (Basic Books), observes that "psychological insults and trauma at a specific age or stage should result in predictably specific types of clinical problems later on. No such evidence exists."

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Mind Health

Another explanation of the "prisoners of childhood" theory comes from efforts to find the genetic origins of disorders that seem to run in families. This promising research, however, often commits the same error as "children of abusers become abusers": most of the people who become depressed or alcoholic do *not* have depressed or alcoholic parents; and most of the people who have such parents do not repeat their parents' problems. As Herbert Fingarette observed in his controversial book *Heavy Drinking: The Myth of Alcoholism as a Disease* (University of California Press), the current "disease model" of drinking and emotional disorders cannot explain why more and more people are "catching" these problems now, why incidence rates are so tied to cultural practices, and why these rates change so fast within a culture.

None of this means that it's easy to live with alcoholic or abusive parents. Some childhood experiences, particularly sexual abuse and parental divorce, cast long and subtle shadows. But as children develop, they are subject to other influences, too. "Survivor" children usually have grown up with some adults who were supportive and loving. They were able to talk about their traumas and secrets. Most of all, by becoming *aware* of their history of abuse, the survivor children were determined not to repeat it. In short, researchers are learning that children have something to say about the kind of people they become. Children are not little globs of dough that can be squeezed into any shape, nor are their personalities genetically frozen and impervious to experience.

This evidence ought to lead to a greater appreciation of human resilience and a celebration of the human being as survivor. However, people prefer to deny the possibilities of resilience and instead embrace an image of human being as victim. Does this matter, as long as people get help for their problems? It matters, because when people define themselves as powerless victims of biology, misfortune, or their parents, powerless they will be.

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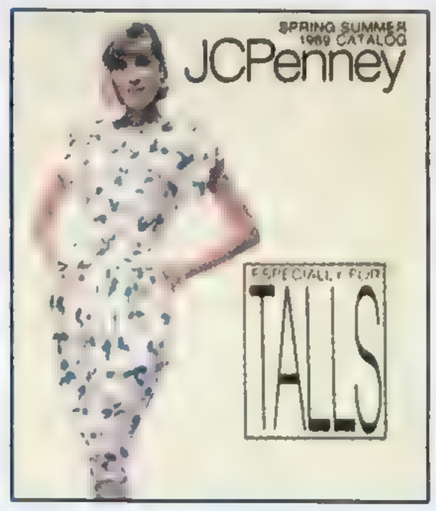

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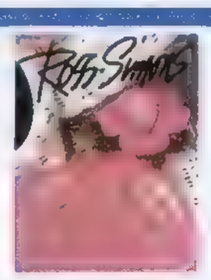

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Horoscope

By Michael Lutin

Dear Readers: Saturn finally meets Neptune on the 3rd. The last time it happened Stalin and McCarthy were swinging their clubs, so you can expect some killjoy to suppress you, unless you're a Capricorn and you're suppressing everyone else. After the 11th, Mars and Jupiter in Gemini will make everybody feel as schized-out as Sybil, but the good news is old hurts will miraculously dissolve. You could end up actually loving your ex or your old Aunt Faye no matter what happened back in '72. Don't forget: another eclipse this month, this time in Pisces, so by all means forsake reality, turn up the whale music, and get blotto on a fantasy.

PISCES
February 19-March 20

In the last few weeks you've seen that you can't really count on all those people who promise you the sun, moon, Las Vegas, and then...no delivery. So now you have to make yourself some chicken soup and go on singing *a cappella* when your accompanist keels over right in the middle of the performance. When you need inspiration, just think of Elizabeth Taylor who manages to go on looking gorgeous despite lower-back pain.

ARIES
March 21-April 19

Gender politics splash over everything now as the man and woman within you mud-wrestle for supremacy. You'd like to be clear and unobstructed in your goals the way men are always pretending to be, and you hate to be branded as a "mere female" just because you have emotional needs. So no matter what sex you are this month, try not to gag when you hear the word vulnerability.

TAURUS
April 20-May 20

Favorable aspects from Venus help you become much less manic, confrontational, and possessive, and more laidback and open-minded. You drop the guard-dog routine and give freely to the homeless. You forgive your unmarried friends for flirting with your mate. Even *he* doesn't have to account to you for every minute of his day. You're so evolved at this point you could be transported to southern California at any moment.

GEMINI
May 21-June 21

You've probably been letting some guy mess with your head again. Why *do* you continue to let that happen? Mars in Taurus gets you every time—it's the kiss on the neck that you have to watch out for. On the 11th, the spell breaks and you have the universe's permission to let him have it with a right cross. If you don't break a dish, break a jaw. Once you scream, you'll forgive, everyone will feel better, and you'll be flying.

CANCER
June 22-July 22

After the month you had in February, no thinking person could deny you a little trip right now. Since certain ogres will probably require you to check in periodically and all of your little guilt dwarfs will be hopping along right beside you, you might as well go. Remove yourself from the daily grind, take off your uniform, and follow the call of the sea. Even the lowliest private on Kitchen Patrol gets a weekend pass once in a while.

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And her legs? I could go on forever..."

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Horoscope

LEO
July 23-August 22

With Venus in your house of sexuality contacting Pluto *and* this month's eclipse, the wolves are howling and will not rest until passions are satisfied. Become somebody else now and appear at the bedroom door in lace or leather. While you're answering the primitive call though, try to remember that you have to be up and functioning for an 8 o'clock meeting.

VIRGO
August 23-September 22

To all you Virgo librarians: unroll that bun of hair behind your head, step on your glasses, and stumble out onto the dance floor. Let someone make you feel beautiful, and don't keep flicking the lights on to prove he's a fraud. Take a break from your vow of chastity, obedience, and total boringness and let yourself be hoodwinked by a smoothie.

LIBRA
September 23-October 22

After the 11th, you will be itchy as hell to use up those bonus airline miles to prove you're not still tied to the umbilical cord. With Venus near the new moon in Pisces, lay aside competitive battles for supremacy and surrender yourself to a higher cause. Meditate, get a massage, eat apricots. Be spiritual and use only organic makeup.

SCORPIO
October 23-November 21

Step out of your role as brain surgeon (that's what you actually are, you know). Meet a lover as if it were the first time. Allow yourself to play with the kids—not just for the cute snapshots it will make in the album, but because when love comes to us all, it's wise to go for it. If you're single, don't rush out and register for your silver pattern. I said *love* not *marriage*.

SAGITTARIUS
November 22-December 21

Even if you're happily ensconced in a relationship, competition will arise. It could be just somebody's cheery, innocent ex, but expect stimulation and excitement after the 11th when Mars and Jupiter meet. When *you* can finally sit still for five minutes and be domestic, either the other person gets antsy or you get picked up by a sexy chauffeur.

CAPRICORN
December 22-January 19

No more crumbling in the face of confrontation with manipulative people. From now on you're a force to be reckoned with, so you must reward the faithful and sock it to those who have wronged you. The trick is how to let people know you're serious while remaining glamorous. Try pinning a grenade to your evening gown.

AQUARIUS
January 20-February 18

Pretend you're rich. Purchase at least one elegant bauble (nothing you'll go to jail getting the money for) that will help you feel your life is more than pushing boulders up hills. And NO contemplations of the navel. Be gay and playful and log in at least one naughty adventure by month's end. Tell the piper to send you his bill in April.

Note: Dates of astrological signs may vary according to your time and year of birth. Check with your astrologer.

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Portrait of paradise: Lumahai Beach on Kauai's north shore

high on kauai

DAVID FREEMAN travels to the other side of the rainbow on the Hawaiian island of Kauai

When the late Josh Logan set out to transfer the stage success of *South Pacific* to the screen, he knew his single most important task, the make-or-break issue on which his film would succeed or fail, was to find and photograph a location that gave palpable life to the famous lyrics:

Bali Ha'i may call you
Any night, any day
In your heart you'll hear it call you
Come away, come away

Logan found his answer rising out of the mist on the north shore of Kauai. In choosing Mount Makana, he not only defined his movie but created an enduring image of earthly paradise; an actual place that seemed to say, well, "Come away, come away." Today, resident and visitor alike simply call the mountain Bali Ha'i. Hollywood's reality has become the only one.

The topography of the north shore is unchanged since Logan and his crew made their movie in 1957. The mountains and valley are still as astonishing; Hanalei Bay, with its turquoise water and waves that glow, is still where rainbows are almost as dazzling as neon in more urban zones. But in recent years the north shore has been developed a bit, and it's possible to spend time there enjoying more civilized pleasures. The Princeville Resort, eleven thousand acres on a former ranch, offers condos, tennis courts, golf courses, and, in the Sheraton Mirage Princeville, a first-class hotel. The Hollywood connection is growing, too. Many films and commercials have been shot here and on the rest of the island, including Elvis's *Blue Hawaii*, the remake of *King Kong*, and *Raiders of the Lost Ark*. *(Continues, page 401)*

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Travel

Sight-seeing helicopter buzzes Kauai's Na Pali coast

Following the film crews (but still far ahead of the paparazzi), in pursuit of peace, quiet, and a killing in real estate, grandees from the Los Angeles movies-music-sports nexus are infiltrating the north shore. Kareem Abdul-Jabbar, Sylvester Stallone, and Bette Midler are all building houses.

Midler, who grew up in Hawaii—a Jewish girl in a Samoan neighborhood—is constructing a three-story house that hangs on a cliff with a wide-screen view of Kilauea Bay. (She bought the partially built house from the government after it was seized from convicted drug dealers.) Nestled among the mango trees, high in the air between ocean and mountain, chez Midler looks out onto a wildlife preserve where, in winter, albatross soar overhead and nest on the hillside.

To soar above these cliffs is to see into the centuries and for a few brief moments to have God's point of view

The Stallone place is a simpler business, on Anini Beach Road near the Kauai Polo Club, where Sly is a member and player. A graceful structure of board-and-batten siding, the house is set up on pilings to protect it against high water. Unlike the isolated Midler estate, Stallone's property is near others', and he has worked hard at being a good neighbor, donating a beach pavilion and a Zodiac rescue boat to the community.

Geoffrey Michels, a descendant of the Wilcox family, who came as missionaries to Kauai in the nineteenth century, and himself a well-traveled observer of the island, says, "The north shore is magic, but people here are strange. It's not smart parties and Filipino houseboys. In a way, it's almost like Maine." Of the invasion of the celebrities, Michels says, "People who live here don't care about movie stars. No one is impressed by all that. That's probably why the stars come here in the first place."

It's easy to understand why anyone would want to live on Kauai's north shore, if only for the Na Pali coast: eleven miles of rugged, largely impassable green cliffs. Hiking here means moving through tropical forests, over majestic bluffs, and down past beaches of an untouched purity that can put even the most jaded of urban sensibilities in mind of the spiritual.

For the sedentary, Zodiac boat tours are available, but a helicopter is the most memorable way to do it. To soar above these

DOUGLAS PEEBLES

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ancient, magnificent cliffs is surely to see into the centuries and for a few brief moments have God's point of view. The visual intensity is trumped by Kauai's rainbows, those mysterious blends of light and water that are so rare elsewhere and so frequent here. Circular rainbows, a tropical phenomenon, can of course be observed from the ground, but if you're in a helicopter when one appears, you can descend into the center of the circle—thousands of feet in the air, hovering in the rain, enveloped by color's source. Traveler's macho requires that one assume a cool manner, as if buzzing about the sky in a plastic bubble, 3,500 feet above anything solid, were commonplace. The fact is that it's scary; palms go damp, throats run dry, the heart soars.

A funkier pleasure of the north shore is the scruffy little beach town of Hanalei. Really just a strip of road with some shops, restaurants, and a marvelous old Hawaiian church, this is the "land of Hanalei," where Puff the magic dragon frolicked in the autumn mists. The sixties song is played frequently in bars and restaurants, and, perhaps in homage to Puff, the sweet, acrid smell of Hawaii's most famous (if illegal) export drifts over Hanalei Bay the way the sound of clinking ice cubes marks Princeville.

Hanalei is said to be where old surfers come to retire. Judging from the number of fortyish, ponytailed characters wandering around with their boards, it may well be true. Because Kauai is the westernmost of the major Hawaiian islands, Hanalei's shore is about as close to the international dateline as you can get in the United States. Local surfers are already talking about December 31, 1999. Some plan to head out as far as possible to ride the last wave of this century right into the first one of the next.

People who live on Kauai don't care about movie stars...that's probably why the stars come here

No one goes to Hanalei for the food, but there are a couple of pleasant restaurants that make being laid back almost a religion. The Dolphin, built like an old Hawaiian beach house, is popular, as is the Tahiti Nui, which has local entertainment that is, if not great, at least honest. A little farther down the road, the nightclub entertainer Charo has opened a restaurant that offers *A Tropical Fiesta* every night. Best taken in the spirit of camp, the show has the aura of an enthusiastic lounge act in a lesser Las Vegas hotel. Anyone familiar with the off-Broadway play *El Grande de Coca Cola* will recognize the world of Charo's club.

Corresponding to the variety of natural wonders and climate (the Hawaiian language has some twenty-six different words for wind alone) are the extreme differences in accommodations available on the north shore. On one hand are the organized pleasures of the Princeville Resort—room service, restaurants, and memorable views that don't require getting your feet wet. (There might be mosquitoes in Princeville, but they're probably too well mannered to bite.) On the other hand, there are places like the Hanalei Colony Resort—really just a handful of modest buildings that look like motel units. Here it's a point of honor that there are no phones in the rooms, no TV sets, and no bellmen. If you're lucky enough to snag a flat on the water—and that means just a few feet from the sand—you won't want a phone or TV set. The waves roll toward you in a way that is certainly soothing and almost hypnotic. I suppose it's a sad com-

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ment on the way we live to say that I'm surprised I didn't miss the phone or feel the need to beam up Tom Brokaw, but I didn't (not after the first night, anyway).

The challenge for the island is to find a balance between development and preservation. Commercial builders here, as elsewhere, seem to believe they ought to be the last people to make a buck or two. Only then should the ladders be pulled up. In recent elections, JoAnn Yukimura won the islandwide post of mayor. A thirty-nine-year-old Stanford University graduate and native of Kauai, she's pledged to develop her island but to keep a wise grip on the process. The beauty of Kauai would seem to be indestructible. But in the recent past, people felt that way about Cape Cod or, more to the point, Oahu and Maui.

The Hawaiian language has some twenty-six words for *wind* alone

The north shore of Kauai is a microcosm of modern Hawaii—which is to say, a glorious place that is trying to find a formula for development that will create jobs but not destroy the place people want to visit. This large cultural question is joined by a simple one-lane bridge across the Hanalei River. The only way to cross from the modern pleasures of Princeville to the more primitive area of Hanalei, Haena, and the Na Pali coast is by an awkward-looking metal bridge, built in 1912. Tour buses cannot cross it. If the bridge, and several smaller ones, were to be widened and rebuilt, as some of the more ambitious local businesspeople would like . . . well, you get the idea. One Charo's restaurant is amusing; six would be grotesque. But keeping the status quo where business is concerned is a very un-American idea. One hopes that Mayor Yukimura's good sense will prevail and that the joys of the north shore will remain. But if a plan to rebuild the bridge is seriously carried out, then make your trip now, because rainbows or not, it will never be the same.

David Freeman *wrote about Malibu last November in Vogue.*

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waikiki confidential

TAD FRIEND succumbs to the backlot allure of America's B-movie beach town

Don Ho casually eyes the crowd at the Hilton Hawaiian Village Dome. His eyelids appear too heavy. His hair and microphone are jet-black; he is otherwise besuited and bebooted in that shade of white unique to hospital orderlies and entertainers. He begins crooning his theme song, "Tiny Bubbles," a tempo behind the band, in the manner of the later Elvis or the later Ali.

Tiny bubbles
In the wine
Make me happy
Make me feel fine

The resistless tranquility of Waikiki: *Don't worry, be happy*

The audience sings along with gusto. Donna, an elderly Texan whom Don has called up from the front row, takes over the microphone and belts out the "Pearly Shell" verse to everyone's delight. She tells Don she is "thirty-nine," then refuses to let him give her the obligatory kiss on the lips as she leaves the stage. The crowd is in transports.

Later, after the Don Ho Dancers have made a mockery of the native dances of the Maori, Fijian, and Tongan peoples, Don, still smarting, takes his revenge. He looks at Donna for a while, then says, "You know why I don't like Texas? You have chiggers. We don't have chiggers here."

"You have cockroaches," she retorts instantly. Don magnanimously acknowledges his defeat and calls the Vietnam veterans in the audience up onstage to help him sing "God Bless America." The audience sweetly joins in, then files out into the balmy night, which is fragrant as an orchid sachet.

When I suggest to the Dome manager that the tribal dances may be less than fully authentic, he blithely admits it and spirals into a free fall of revelation: "Hey, the tourists wouldn't understand the real dances. And Don Ho dyes his hair, and Donna, the woman he called up from the audience, has been part of the act for five years. Hey, that's the show, that's what people want—beach, food, and shows."

Waikiki was founded on such genial fakery: its two-mile beach near Diamond Head was reclaimed from the swamps and taro fields by the Army Corps of Engineers and is periodically refurbished with sand trucked in from Oahu's north shore. Waikiki is separated from Honolulu proper by the Ala Wai Canal, which acts as a cordon sanitaire to keep the locals out and the tourists in, in amidst the thronging hotels built of bomb-shelter-quality concrete. These battlements give the area a dubious Jetsons quality and put one in mind of a dark Xanadu, where "twice five miles of fertile ground/ With walls and towers were girdled round."

But the tourists seem happy in their second-marriage honeymoons, happy that everyone here looks like Brian Keith or Barbara Bush, happy drifting out to the beach wearing a Noh mask of zinc oxide or plashing about in the surf on their yellow water tricycles, happy to get their pictures taken with a blue macaw perched on their shoulders ($20 to have the photo printed on fifteen postcards), happy to drift back to the hotel for a massage, perhaps, or to buy a *(Continued on page 409)*

"Tiny Bubbles" by Leon Pober © 1966 by Granite Music Corp. Photograph: KAZ MORI/The Image Bank

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Travel

Don't Worry/Be Happy T-shirt. It's safe, it's cozy, it's television life. The idea of a Waikiki holiday is not to hang-glide off Makapuu Point, but to watch someone else hang-glide off Makapuu Point. Indeed, the idea of a Waikiki holiday is not to see the sights at all, but to vacation as Winnie the Pooh would, with his head stuck in the honey jar.

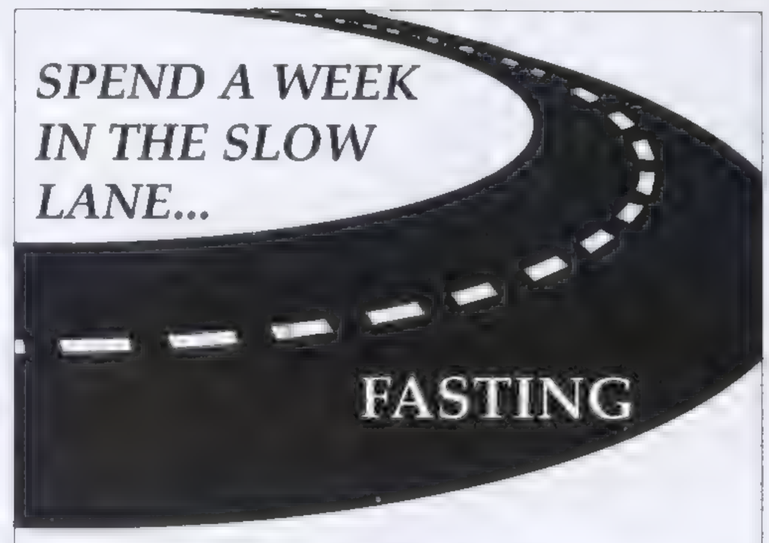
Fortunately there aren't really that many sights to see. After all, the Hard Rock Cafe is one of *the* places to go, and one of the island's P.R. firms recommends as a featured attraction the hamburgers at Kuaaina. *The hamburgers*. Certainly there are pleasant beaches at Kailua and Waimanalo on the windward side of Oahu, where you can loll in uncrowded comfort and gaze at the tiny offshore islands that rise from the sea like saddles. A drive across the island will exhaust your floral vocabulary: you may recognize ironwood, monkeypod, hibiscus, plumeria, royal palm, bougainvillea, star jasmine—and then be reduced to saying, "What a nice flower." On the north shore, the sand is big as birdseed, and you can watch the surfers outside the Sunset Beach Surf Shop moodily compare foot wounds and lick shave ices—the local snow cones—before they jump into their BMWs and roar the 150 feet back to the beach.

Lau lau, *lomilomi*, poi—who would eat such things except on vacation?

And there is something to be said for the overlooks: Pali Lookout, though strewn with Bartles & Jaymes peach-wine-cooler bottles, has a broad purchase on South Oahu, and Tantalus, reached by a twisty drive through Makiki, commands all Honolulu. It's best at night, when the suburbs that dagger into the Koolau Mountains have the purposeful look of torchlit processions. However, the gunning Camaros of the local teenagers may dampen the romantic mood for you, and you'll feel undressed without a six-pack.

But for most visitors, all this doesn't amount to an invitation to leave Waikiki. Nor is there a fascinating indigenous culture to be ferreted out, only the commercial culture of the leis, the luaus, the grass skirts and hula dancing, the "Princess Poopooly Has Plenty Papaya" style songs. If you dare to venture into Hula's Bar & Lei Stand or Wave Waikiki, you will see real local people, dancing and sweating and having nothing to do with the soupy senior-prom-on-Thorazine atmosphere at hotel clubs like Spats or Tropics Surf Club. At the hotel clubs, tourists dance arrhythmically in their alohawear: floral shirts that never chafe or bind for the men, muumuus like winding sheets for the women.

And if you sneak off to a "true" Hawaiian restaurant like The Willows, for instance, you'll find wonderful atmosphere—thatched huts overlooking an artesian pool complete with waterfall and koi, or Japanese carp—and doubtful food. Though many of the local restaurants, like Keo's Thai Cuisine, are excellent, and some, like Canlis' and Bali-by-the-Sea, very grand, none of them serves traditional Hawaiian food, because traditional Hawaiian food is one of the world's least inspired cuisines. The lau lau (butterfish, pork, and taro leaves in a bed of ti leaves) is invariably glutinous, the *lomilomi* salmon tastes like cod-liver-oil concentrate, and the poi like library paste—or at least how I imagine library paste would *(Continued on page 412)*



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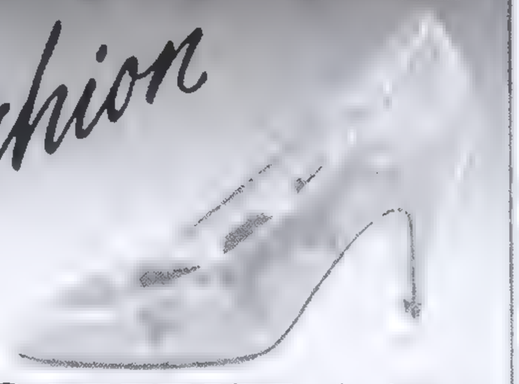

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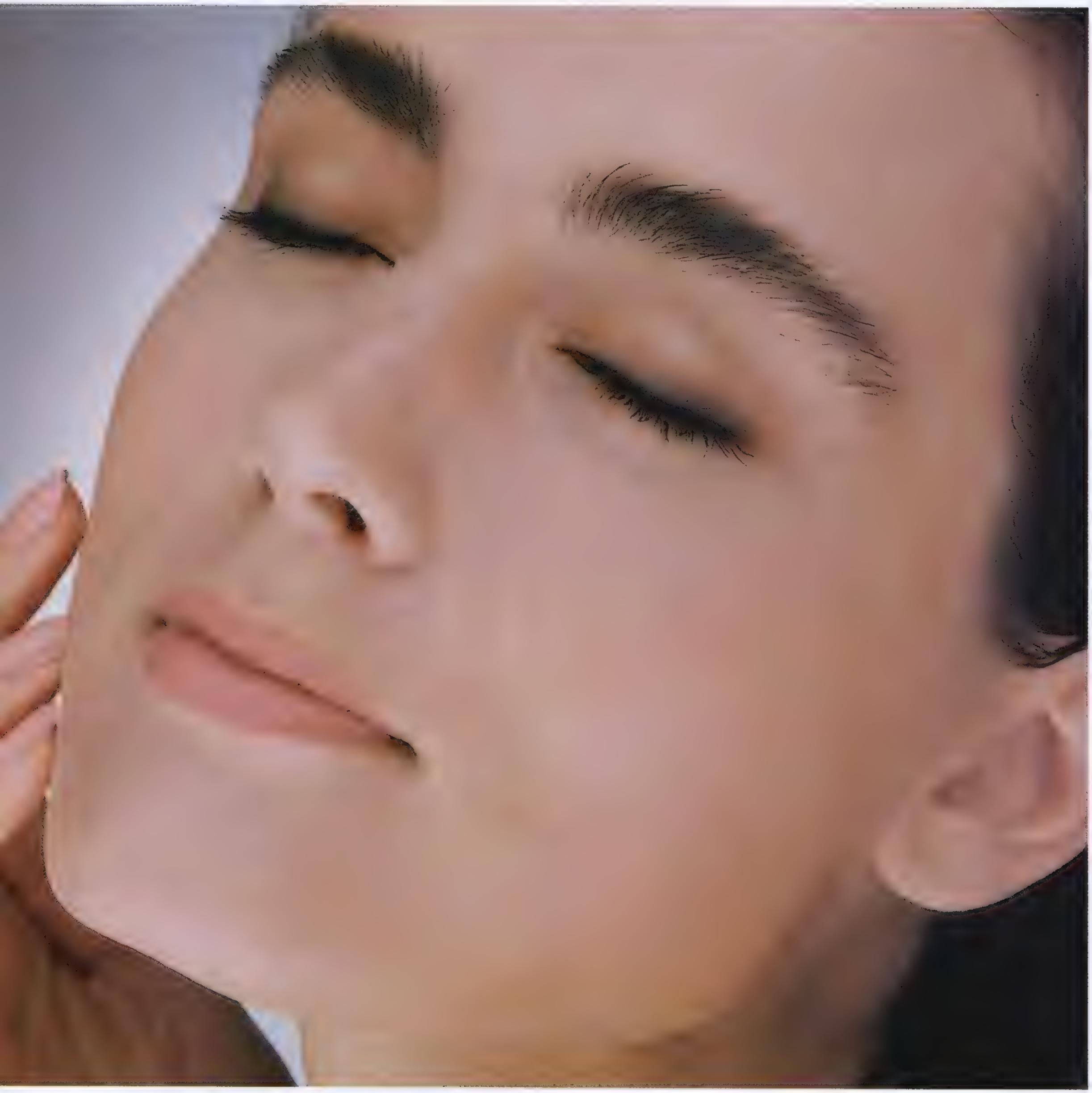

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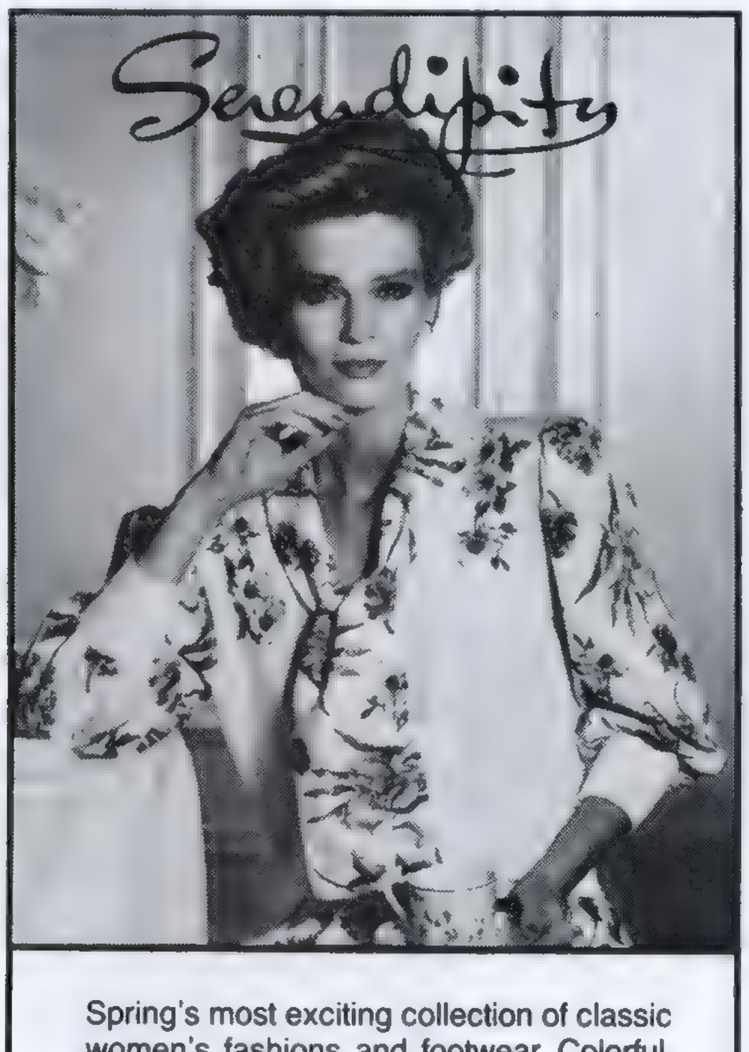

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taste. Who would eat such things except on vacation?

Visitors returning to Waikiki after a long absence will notice that it is sprucing up to attract the wealthier tourist. The air bristles with the sound of renovation at the Hyatt Regency and at the two grand old hotels, the pink Royal Hawaiian and the white Moana. (The latter has been closed for the last year and a half as architects and construction crews try to restore it to its original 1901 stateliness.) Everyone is trying to keep up with the Hilton Hawaiian Village, where the recent remodeling pushed up the average room price from $120 to over $200.

Waikiki is for drinking a Miko Miko on the spot where novelist Earl Derr Biggers created detective Charlie Chan

Waikiki's main drag, Kalakaua Avenue, has had a $10.5 million face-lift that excised many of the tacky souvenir stands, and the city banned its formerly ubiquitous pedicabs from Kalakaua and Kuhio avenues and Ala Wai Boulevard. The sinewy cab peddlers were notorious for slowing traffic, hustling drugs and prostitutes, and taking unwary Japanese for $300 rides.

The prostitutes who used to throng Kuhio have thinned (on a recent Saturday night I counted only six: four women and two men), but the Japanese have burgeoned. They used to stay primarily at the Pacific Beach and the Princess Kaiulani, now they are everywhere: in groups being frog-marched about by unsmiling guides; in foursomes, golf bags at the ready; in threesomes of office girls who wear red dresses and smoke long cigarettes with awkward nonchalance; and in honeymoon couples. (Getting married here is cheaper than in Japan, where you must give the guests presents.)

The Japanese now own close to 40 percent of the hotels in Waikiki. A female Japanese comic working the clubs gets bitter laughs when she silences hecklers: "Be quiet, please," she says, "or I'll have my father buy your house."

But it is the Japanese who eat at the swanky restaurants, the Americans who tend to frequent Oahu's thirty-seven McDonald's. The average non-Japanese visitor to Hawaii spends $102 a day; the average Japanese, $367. Tom, a luggage salesman at Lancel who sells the Japanese a lot of leather suitcases (the Japanese are especially keen on duty-free Gucci), says, "You can't be anti-Japanese. Without them there wouldn't be a Waikiki."

Recognizing this, even before the emperor's death, many in the tourist industry went into anticipatory mourning, fearing Hirohito's passing might dampen the boom in Japanese visitors. If this were to happen, the nostalgic American Oahu might reemerge, a culture built on the odd twin pillars of the armed forces and second-rank entertainers. There are fourteen armed-forces bases on Oahu (tattooed biceps flex on every other beach towel) and at least four important war memorials. The most affecting is the concrete bridge that spans the hull of the USS *Arizona* where it sank at Pearl Harbor with 1,104 aboard. The bridge, dipping sorrowfully at its center, seems to invoke the notes of taps.

Oahu's other nostalgic gloss is its aura of B-movie backlot. The bellboys at the Hilton's Ali'i Tower are cloaked in flowing beige robes that give them the look of a James Bond villain's henchman, and Oahu's resident celebrities include Ferdinand and Imelda Marcos, Jim Nabors, Wally "Famous" Amos, Jack

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SKIN CARE NEWS: FOCUS ON EYES

Why contact lenses can make your eyes look older.

And what to do about it.

Contact lenses do wonders for your vision, but they can also make your eyes more sensitive to light. So you probably squint more. And you handle the delicate eye area more, inserting and removing your contacts. Are you aware that all that extra squinting and stretching of the thin, fragile skin around your eyes can push and pull you into earlier wrinkling? That's why you need to use a moisturizing eye cream more faithfully than anyone else. But there's a catch. Because your eyes are also more sensitive to irritation, you can't take chances with anything that might cause redness, puffiness, bumps, or tears.

Ophthalmologists and dermatologists agree: don't trade wrinkles for risks. To protect your eyes, find a formula that's proven totally safe, even if it happens to get in your eyes. It should also be balanced to the natural pH of tears, so it won't feel foreign to eyes already made more sensitive by contact lenses. Then to protect your skin, only consider an eye cream that's non-comedogenic. So it won't clog pores or aggravate that especially-vulnerable tissue. And, of course, it should be hypo-allergenic and fragrance-free.

Is this all too much to ask? For some eye creams, yes. But one new Eye Cream puts it all together in the right proportions: Neutrogena® Eye Cream. It's everything ophthalmologists and dermatologists say it must be to protect sensitive eyes and skin. It's even formulated with the same safe moisturizing and cushioning ingredient used in delicate eye surgery.

Could contact lenses lead to earlier wrinkles and crow's feet? Experts say yes, because lens wearers tend to squint more. And handle the eye area more. If you think the problem's too sensitive to touch, here's good news about improving the way you look without risking the way you see.

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Lord, and, of course, Tom Selleck of *Magnum P.I.*, who recently opened The Black Orchid, a trendy restaurant near Waikiki that he rarely visits.

The quintessential Oahu moment invariably combines armed forces and show business. Prime examples are the movie *From Here to Eternity*, in which rugged sergeant Burt Lancaster makes love to long-suffering captain's wife Deborah Kerr on the beach at Koko Head, and Elvis Presley's strangely undercelebrated 1961 benefit concert for the USS *Arizona* Memorial.

Feeling swaddled by all this backward-looking bliss, I climbed Diamond Head crater to Point Leahi, and then chose to descend not by the poky back trail whence I had come but by the front trail. This was regrettable, because there is no front trail. I found myself, after a few injudicious leaps, boxed into a ravine with no way back up, and the only way down requiring a horrible scuttle across treacherous metamorphic rock that burst into pebbles at every step. Using my skin as a brake shoe, I somehow made it down, bleeding and sweating and swearing.

That night, sitting in the House Without A Key bar outside the lovely Halekulani hotel, I was appalled to have taken such a risk here. Waikiki, after all, is for drinking a Miko Miko in the very spot where novelist Earl Derr Biggers created detective Charlie Chan, for watching the turtledoves volley about the beach like shuttlecocks and the shutterbugs crowd the railing to catch the green flash as the sun sets over the Pacific. Everyone applauds this daily marvel, and Kanoe Miller, formerly Miss Hawaii, begins an undulating hula dance as the Hiram Olsen Trio play dulcet tunes, highlighting the slide guitar that embodies the resistless tranquility of Waikiki.

As the day falls away, even the fact of the Marcoses' free ride in tawdry splendor no longer seems objectionable. Even ex-dictators should be able to enjoy the soporific splendors of Oahu—a perfect, painless place to grow old. V

Tad Friend *is traveling around the world on leave from* Spy.

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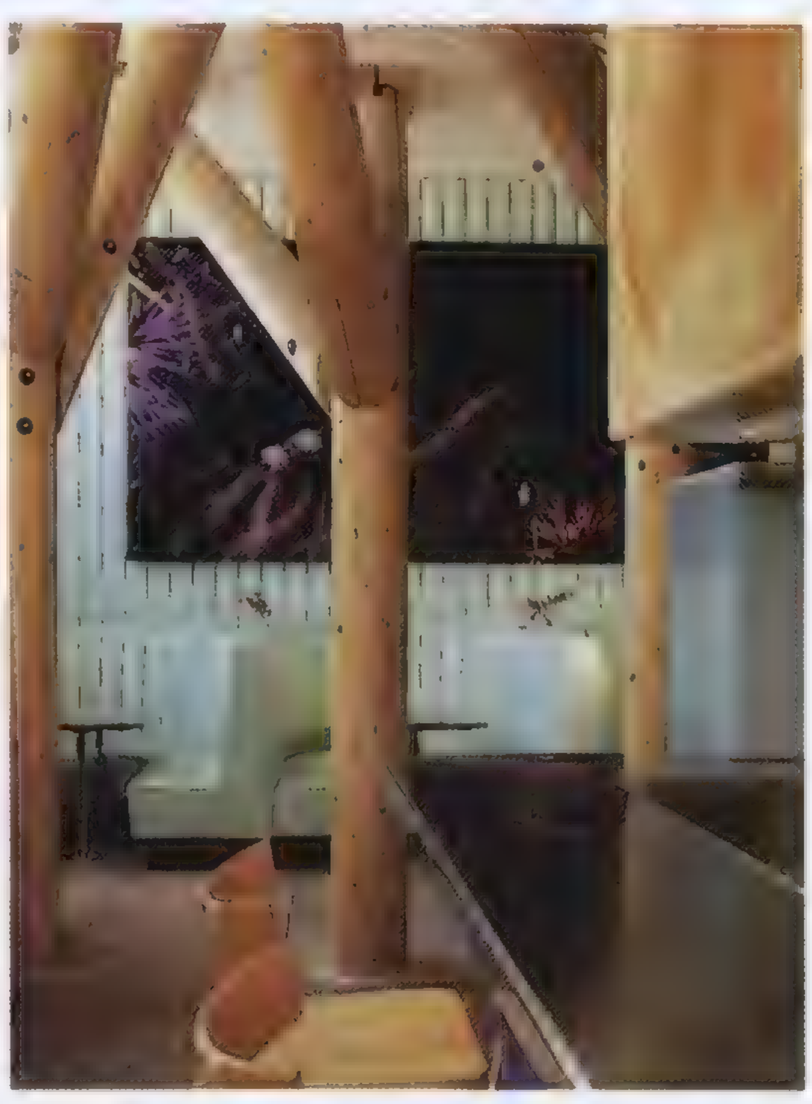
what's cooking on the coast?

Australian journalist BRUCE PALLING braves the two different worlds of California cuisine

Many foodies and gastronomes believe that California cuisine is unrivaled in the rather sedate and stodgy English-speaking world. This preeminence is thanks to California's passion for the best produce prepared in the least intrusive manner to enhance its flavors and intensity. Start trying to define California cuisine beyond the platitudes and you enter a gastronomic free-fire zone, especially when the two centers of excellence are so spiritually and physically removed as Los Angeles and the Bay Area.

Eating out in Los Angeles is more a social statement than anything else. No wonder Spago's Wolfgang Puck—perfecter of the designer pizza and L.A.'s best-known restaurateur—is rumored to maintain at least one full-time social secretary to update the files on his status-conscious clientele. If someone is suddenly sacked by a studio, they can lose their table reservation—even if they try the rather tacky expedient of actually leasing it in perpetuity. Unless you are Nancy Reagan's astrologer or Dustin Hoffman's mother-in-law, you will have to dine at Spago at unsociable hours and even then probably won't rate a decent table.



Bruce Marder's aquarium-cum-restaurant, Rebecca's, in Venice, California

Often the L.A. restaurant scene's quest for trendiness is overwhelming. Take, for example, the summit of *nouvelle cuisine mexicaine*, Rebecca's, in Venice. It is the brainchild of Bruce Marder, the influential proprietor of the nearby restaurant-cum-gallery West Beach Café, as well as the newly launched restaurant-cum-airplane-hangar DC3 (see page 424). Architect Frank Gehry has created an aquarium-in-a-zoo atmosphere at Rebecca's by dangling cruise-missile-size crocodiles from the rafters while an octopus looms from one of the onyx walls. The food is a bizarre series of ethnic corruptions: charred lobster with pink grapefruit salsa and other

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If you really want to subject your stomach to such culinary contradictions, far better to forgo the smart clientele here and drive around the corner to Sabroso, on Washington Boulevard. There you'll find an ancient jukebox crammed with a hundred old Mexican hits and, in what I trust is satirical homage to its neighbor, a manic alligator hanging over the door. An entire meal with beer or wine will set you back the cost of a main dish at Rebecca's. Especially satisfying when I dined at Sabroso were the venison sausages with blue corn *pozole*, the roast tenderloin of pork in pumpkin-seed sauce, and a Mexican paella called *cazuela ranchera*, a rice-based montage of black-eyed peas, green chilies, pork sausages, and duck.

While still on the subject of the ethnically chic, another exemplar of note is Cha Cha Cha, where quasi-Caribbean food lures the hip and the famous to a pastel shack with a dubious address in East Hollywood. Then, too, there's Chinois on Main, Wolfgang Puck's Oriental-Deco place in Santa Monica. Although it is run along the lines of a celebrity zoo, the food is very admirable. We kicked off with the warm curried oysters in cucumber sauce with salmon pearls, followed by an unctuously smooth sautéed foie gras on an unmown lawn of crisp green cabbage. Then we dived into the Shanghai lobster risotto with spicy ginger sauce and julienne of green onions, and ended by demolishing the roasted squab with pan-fried noodles and shiitake mushroom sauce.

If the brashness of L.A. is not your cup of Lapsang souchong, be warned that the smugness of Northern California can be equally enervating. One unkind critic said that the only reason Bay Area establishments don't flatter and fawn over celebrity diners is simply because there aren't any north of Santa Barbara. Whatever the reason, at least one never feels the best tables are being reserved for a better caste of customer. Still, there is the tedious New Age/bohemian guilt that requires restaurateurs to assure diners that the furry beasts they are eating passed through life in a paradisal, chemically free environment before meeting their end in a magical, painless slaughterhouse.

Eating out in Los Angeles is more a social statement than anything else...

That aside, I ate the finest roast chicken of my life at the Zuni Café, one of the centers—along with Stars and Chez Panisse—of classic Bay Area food. This was accompanied by a salad of warm bread, pine nuts, currants, and arugula that only just outclassed the house-cured anchovies with celery and Parmesan. The Zuni is located in a two-storied glass wedge on Market Street and seems to play host to the Ivy League faction of the Gay Pride movement.

Stars, on the other hand, is liberally sprinkled with booming Nob Hill types. The high-decibel atmosphere is reminiscent of Langan's Brasserie, the home of London's preeminent social terrorist, the late lamented Peter Langan. However, Jeremiah Tower, Stars' proprietor, shows no such tendencies and was understated charm itself, ambling around the tables wearing his name stitched proudly over his left breast pocket. He stocks what is Australia's, not to mention the New World's, classiest Chardonnay, the Rosemount Show Reserve '86, plus the gloriously opulent Pavillon Rouge de Margaux '82. I was also pleasantly

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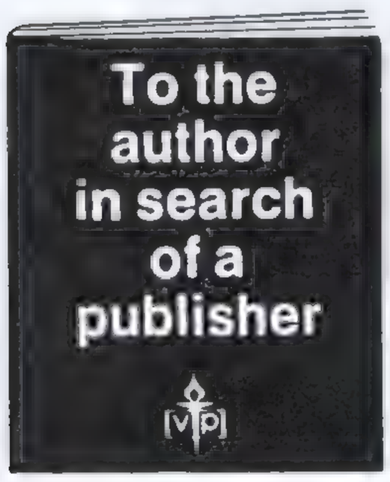

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What's the first thing you take off
when you get home at night?

surprised by the quality of the food, especially the grilled beef fillet with vegetable brunoise, roast shallots, and oven-roasted tomato sauce—which I mistook for evaporated gazpacho but enjoyed nevertheless.

It was across the Bay, however, at Chez Panisse in Berkeley, that I had the most memorable meals of my journey in the North. In sharp contrast to Puck's social secretary, Jerry Rosenfield, Alice Waters's "forager," reigns supreme in this establishment. Instead of scrutinizing the social status of the guests, this gentle soul spends his entire life investigating the origins of the restaurant's fish, flora, and fowl. If he finds any hormones or other alien substances in the tender breast of a young Northern California chicken, he issues an instant embargo on the hapless farmer.

In spite of all this care, Mimi Sheraton has denounced Chez Panisse for turning out food that is "bland, undersalted, and undercooked." This was partly confirmed by two dishes from the five-course dinner I consumed: a chilled tomato soup that was reminiscent of, well, a chilled tomato soup, and roast California boar with onion confit and raisins that was tasteless.

To appease my partner, who was enraged at my perfunctory dismissal of these dishes, I returned to Chez Panisse the following week for lunch at the more casual upstairs restaurant. The grilled salmon with lime beurre blanc was simplicity itself, as was the pizza with cherry tomatoes, basil, cilantro, and chilies. The menu was admirably assisted by the wine list, which included some specially bottled Zinfandels from Joseph Phelps.

The following week I received a phone call from Jerry Rosenfield. He had taken to heart my comments on the bland boar and had launched an immediate investigation. It transpired that the poor beast was slaughtered a few weeks too early, which is why it had not acquired its unique feral tang. It would not happen again, he assured me, and I believe him. *(Continues, page 422)*

Bruce Palling *writes for* The Independent *of London.*

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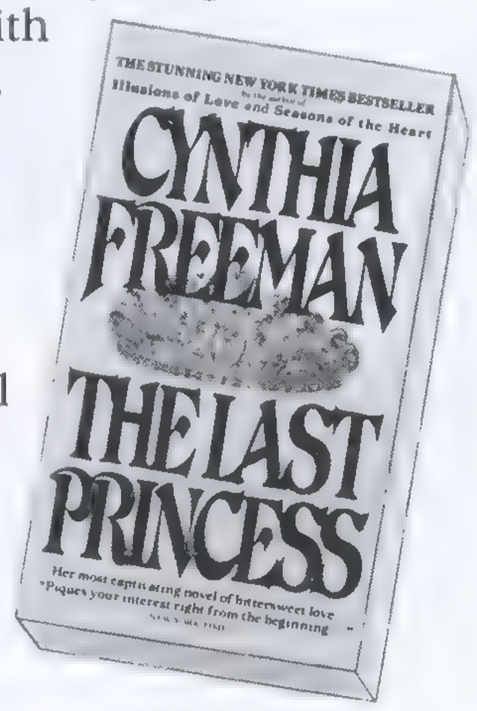

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NEIMAN MARCUS

California dining: new contenders

Los Angeles

Citrus, 6703 Melrose Avenue, Hollywood; (213) 857-0034. Pastry king Michel Richard's big splash into California/French cuisine; Spago's main rival.

Ma Maison, Ma Maison Sofitel, 8555 Beverly Boulevard, West Hollywood; (213) 278-5444. This once legendary eatery is back. No set menu, just a handful of signature items—and the promise that the kitchen will prepare whatever you wish.

Opera, 1551 Ocean Avenue, Santa Monica; (213) 393-9224. A seaside brasserie specializing in the newest wave—Mediterranean cuisine.

The Members' Room, St. James's Club, 8358 Sunset Boulevard, Los Angeles; (213) 654-7100. An Art Deco showplace for quasi-bistro fare strong on presentation; knockout wine list.

Tribeca, 242 North Beverly Drive, Beverly Hills; (213) 874-2322. This slick lower Manhattan–style spot features American neoclassic cuisine. Example: Montauk seafood stew.

Champagne, 10506 Little Santa Monica Boulevard, West Los Angeles; (213) 470-8446. Owner/chef Patrick Healy does it all: contemporary California, rustic French, even spa cuisine.

Ma Bé, 8722 West Third Street, Los Angeles; (213) 276-6223. Hot-shot chef Claude Segal takes a new look at California/French fare: delicate pastas; fresh oysters with Maui onions.

Bay Area

PosTrio, Prescott Hotel, 545 Post Street, San Francisco; (415) 776-PUCK. Superchef Wolfgang Puck strikes again—this time in the City by the Bay, readapting old San Francisco dishes; opens April 1.

Bix, 56 Gold Street, San Francisco; (415) 433-6300. Elegant 1930s-style "speakeasy" with back-alley setting; straightforward American fare.

L'Avenue, 3854 Geary Boulevard, San Francisco; (415) 386-1555. Stylish dining in the staid Richmond neighborhood. Regional American menu.

—JANICE WALD HENDERSON and JANE LASKY

(Travel *continues, page 424*)

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Travel news

By Richard Alleman

l.a.'s DC3 takes off

In today's Los Angeles, that romantic old custom of hanging out at the airport is back. Not at LAX but at historic Santa Monica Airport, where the DC3 was developed in the 1930s. Now used by private planes and corporate jets, Santa Monica's airport is the site of the new Museum of Flying as well as L.A. restaurant entrepreneur Bruce Marder's latest watering hole, right, appropriately called DC3. Marder's smart new bar and grill looks out on the tarmac and the Pacific from the third floor of a vast hangarlike building with a monolithic minimalist interior of marble, glass, and concrete by L.A. artist Charles Arnoldi. Despite the aggressively hip ambience, DC3's service is low-key, its menu reassuringly uncomplicated: chicken with cilantro sauce, swordfish rare in the center, killer chocolate desserts. Phone (213) 399-2323—but be prepared to wear black, talk art, and make deals.

vive la révolution!

This summer Paris celebrates the two-hundredth anniversary of the French Revolution with an extraordinary number of arts events. Designed to enable travelers to take in the best of the batch is a one-week Paris fling from Travel Plans International that promises insider museum visits with art historians, glamorous luncheons at private châteaux, choice seats for the ballet at the Paris Opéra as well as for a gala *La Traviata* to be presented in the gardens of Versailles. Prices go from $3,825 to $5,095—based on two in a room and depending on hotel—and include round-trip flights on Air France between New York and Paris. Call (312) 573-1400 or see page 404 or travel agent for additional information. Left: Detail of engraving, "Les Frères," by Le Sueur.

key west classic

Good news in the Florida keys is The Marquesa Hotel, at 600 Fleming Street in Key West. Housed in a meticulously restored Victorian building, the new inn has fifteen rooms and suites—all with queen-sized beds and Italian marble bathrooms. The Marquesa also has a heated swimming pool, one of the town's top restaurants, and a concierge. Rates for double rooms range from $150 to $235 a night, lower after April 3. Reserve through Distinguished Inns & Historic Hotels at (212) 725-1510.

istanbul b & b

Wedged between the walls of Istanbul's Topkapi Palace and the rear of its sixth-century Ayasofya church is a tiny cobbled street of Ottoman houses, right. Recently restored, nine of these wooden structures now form the Ayasofya Pensions, a charming bed-and-breakfast establishment that offers comfortable rooms and one of the city's best sightseeing bases. A project of Turkey's Touring and Automobile Club—a dynamic group devoted to the preservation of Old Istanbul—the pensions are complemented by a dramatic restaurant, Sarnic, deep within an ancient Roman cistern. Rates—approximately $80–$100 for a double with bath—include a bountiful breakfast. Contact Tursem Tours at (212) 935-9210; or telex: 23841 TSAP.

Top: TIM STREET-PORTER; center: Giraudon/Art Resource; left: FRAN TAUBMAN

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Food notes

By Barbara Kafka

thai one on

Now that Italian food has become American home-cooking, it is time to prepare for a new onslaught of exotica. The colorful photographs (like this one of carved fruit on the right) and recipes in *The Taste of Thailand* (Atheneum) by Vatcharin Bhumichitr will send you running to buy lemon grass or, better yet, a ticket to Thailand. For lovers of spicy foods—particularly soups—this book is a must. It has detailed descriptions and clear studio photographs of unfamiliar ingredients, and is equally valuable as a history book. For still more information, turn to *Bruce Cost's Asian Ingredients* (Morrow).

italian beginnings

Currently, the Italians have even more influence than the French on the way Americans eat. Witness pasta. Hot and cold pasta bars have made their way into the last bastion of unadulterated American cuisine, the hamburger chain. In finer establishments, Americans order pasta and risotto, but usually as main dishes, something the Italians would never do. To them pasta and anything else that precedes the main course are *primi piatti*.

Primi Piatti (Harper & Row) is, in fact, among the best of the many new books on Italian cooking. Christopher Styler offers a wide range of familiar starters, but always with an unusual twist. His fried zucchini blossoms are stuffed with mozzarella and anchovies; roasted bell peppers are in a rosemary vinaigrette; agnolotti are filled with braised beef; and squid is braised with spinach and basil. The book is also strong on pasta sauces and directions on how to create a complete Italian meal. Whimsical black-and-white drawings (see above) illustrate each component.

Strictly for the pasta course are two other books: Viana La Place's and Evan Kleinman's *Pasta Fresca* (Morrow), full of fresh recipes that live up to the title; and Giuliano Bugialli's masterwork *Bugialli on Pasta* (Simon & Schuster), replete with historical and regional information and illustrative, technical drawings.

Two more books are not limited to first courses but they have given me much pleasure. Anna Del Conte's *Gastronomy of Italy* (Prentice Hall) is a beautifully illustrated encyclopedia of ingredients, recipes, and cooking styles that also illuminates the whole Italian menu concept. *Festa: Recipes and Reflections of Italy* (Harcourt Brace Jovanovich) is by novelist Helen Barolini, who leads us through the Italian festivals and their foods. On the way, she tells us of her southern Italian immigrant family in Syracuse, New York, her friendships with Italian literary greats such as Italo Calvino and Eugenio Montale, and her time spent in a tiny Italian village. There are unusual recipes as well.

Top: MICHAEL FREEMAN. Bottom: SCOTT BALDWIN.

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The art of Gianfranco Ferre
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auto erotica

Ad critic BARBARA LIPPERT finds some not-so-subliminal messages in car ads

Sleekly designed cars—like the Porsche 944 Turbo, above— are the equivalent of our Soloflexed bodies.

"Hi, fifteen-footer. You're the longest of the lot!" announced a man in a 1940 Chevrolet ad, cupping a hand over his mouth to scream at the huge, gleaming sedan rolling by. The feeling might be comically pre-Iacocca, but selling car length is no more preposterous than comparing a Honda with the Stealth Bomber. Fashions change in cars and car advertising, but underlying the words and images is a message about our culture. That Chevrolet ad was overcompensating for the Depression-weary, war-bound car buyer, who was about to be chrome- and steel-deprived.

Of course, some myths are more sustaining than others. Car ads have always relied on images of sex, money, status, and power. The idea that you-are-what-you-drive informed carriage advertising even at the turn of the century. Images of wealth and breeding have always been used to sell luxury cars: today's blatantly upper-crusty, Ralph Lauren–style print ads for the BMW 7-Series cars differ only slightly from ads for the 1934 Duesenberg, which showed no car at all, but rather an elegant woman looking over the grounds of her manicured villa, talking to one of her manservants.

Experiences behind the wheel replace those of a more carnal nature

What do contemporary cars and car ads tell us about our times? For one thing, sleekly designed cars are now the equivalent of our Soloflexed, aerobicized bodies. Sophisticated engineering and tight lines are no longer limited to traditional sports cars; family sedans and commuter cars are also expected to look hard and firm and to "perform." Just as the enormous tail fins of the late 1950s defined an American era (explosive growth, dominance in politics and world affairs, and a breast-obsessed subliminal sexuality), the major automotive design influences today are European and Japanese. Design is now an attitude of function, of an inward-driven need for power and a way to control, or transform, our own bodies.

The advertising wisdom of the 1950s confused cars with women. Cars were often positioned in ads as mistresses, and women in gauzy gowns were constantly draped over the hoods or stroking the interiors. Now the symbols are gone—the cars themselves have been eroticized. The ad that most graphically expresses the sexuality of our times is a sensually shot spot for the BMW 325i convertible—"the ultimate tanning machine." A formidable blond wearing a curve-hugging minidress steps up to her car (which happens to be parked in the middle of the beach), pushes the top down, and climbs in. Seated, she rubs suntan lotion along her muscle-perfect shoulders and knees. After a shot of her hand about to insert the key, the stick shift looming in the background, she takes off into the sun.

Of course, in the 1970s, when advertisers first got wind of the women's movement, they showed women in perfume ads driving stick-shift cars as a sign of dominance and independence: one wag called it "auto-eroticism." Indeed, the tension here, as in other ads, is between an aerobicized driver and an eroticized car. A Mercedes-Benz commercial shows a man so in love with his car and the sheer stimulation of driving that he forsakes a plane to drive three hundred miles to a meeting. Another shows two men gazing wistfully at a Mercedes from their train window. One tells the other about his experience driving the same model the previous weekend. "I drove the perfect car, or as close to it as anybody has ever come," he says worshipfully.

Experiences behind the wheel replace those of a more carnal or mind-altering nature. The TV spot for the Porsche 944 Turbo is an escapist time capsule set to a rerecording of the Jimi Hendrix classic "Purple Haze"—but the high of psychedelic drugs has been replaced by the thrill of going from "0 to 60 in 5.7 seconds." A commercial for the Acura Legend shows two men admiring the car as it moves seductively through a car wash. At the end, the owner gives his friend the definitive explanation of his car: "It's a blast."

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GEORGIA
Athens..... Town & Country
Atlanta..... Mooncake
Clayton.....Amber's Collections
Macon..... Chelsea Place
Statesboro.....The Traffic Light

HAWAII
Honolulu... Pomegranates in the Sun
Waimea-Kamuela. . Winds of Change

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Manhattan..... The Loft in Aggieville
Prairie Village..... Saffee's
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Abbeville.....Gallery of Fashion
Monroe..... Jenny's Boutique
Morgan City.....Fashion Image
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.....The Pink Cactus
Winnfield.....Moise— The Fashion Boudoir

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Belfast.....Grasshopper Shop
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Lexington Park.....Classic Cotton
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Boston.....Putumayo
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Manchester.....Wreckless
Marblehead..... Betsy's
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Orleans.....Ragtime
Pittsfield.....The Cottage Store
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Durham.....Anne Allen
Greenboro.....Grassroots
Moorehead City..... Lynettes
Wilmington.....Island Passage
Wilson..... Gerald Brook
Winston Salem..... Grassroots

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Cincinnati.....Tawana
..... Taxi
Cleveland..... Linden Blooms
Columbus..... Applause
Toledo.....Off Broadway
Worthington ..... Hilda of Iceland

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Cannon Beach.....Maggies
Portland.....Elizabeth Street
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PENNSYLVANIA
Allentown..... Adam-N-Eve
Bryn Mawr..... The Frill of it All
Camp Hill..... Cotton Club
Carlisle.....Victorian Lace
Exton..... Strawbridge & Clothier
Harrisburg.....La Boutique
Huntington Valley..... Favorites
King of Prussia..... Strawbridge
& Clothier
Kutztown..... Crawfords
Lewisburg.....Peachbottoms
Philadelphia..... Graffiti
State College..... Casual Way
Willow Grove. Strawbridge & Clothier

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Watch Hill..... Christina's
Wickford..... Green Ink

SOUTH CAROLINA
Columbia.....Bohemian
Myrtle Beach.....Victoria's Rag Patch

TENNESSEE
Knoxville..... Natural Flair

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Austin.....Eclectic
.....Scott-Wynne Outfitters
Beaumont.....Studio-Old Town
Dallas.....Primrose
.....Rhapsody In Rose
..... Susan Brannian
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Greenville.....Skibell's
Lubbock..... Skibell's
San Angelo. . . Carol Turner Collection
Sonora..... Image Apparel Corp.
Texarkana..... Skibell's
Wichita Falls.....Willow Tree

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Editor: Laurie Schechter

1,2: MICHAEL MUNDY. Stylist, Dimitri Levas. Details, last pages

cross references

A passion for decorative history is creating a new mix and match era

1. In Christopher Hyland's loft: the 15th-century Bellini pattern on a pillow contrasts with the modern Conservatory fabric on an 18th-century settee. A Louis XV chair sports Angel and Pillar fabric.

Historical purity has gone the way of history itself, and decorators are cross-pollinating eras to create a modern take on the past. No one personifies this trend as well as Manhattan fabric dealer Christopher Hyland, who has even invented a word for his hybrids-of-history style: *historistamus*. "My approach does not exclude but rather includes," Hyland says. "It tolerates Gothic fabric on a Barcelona chair below a Robert Mapplethorpe photograph." In fact, Hyland revels in such juxtapositions in business and in his loft apartment, where his diverse inventory of fabric, wallpaper, and trimmings is used to its best advantage.

Typically, Hyland covered an elaborate eighteenth-century settee with Conservatory fabric, an oversized tweed pattern with huge leaves. "The sofa's carving is Bohemian, but the feel is generally French and the shape is Italian, so the designer was probably an international traveler." The modern scale of the fabric takes the eclecticism one step further.

Hyland's experimentation and his extensive stock—his company carries the largest collection of decorative tartan fabrics in

2. A $10 souvenir and a bust, circa 1770, on an early 19th-century pedestal flank the entrance to the guest bedroom. The Elgin Rose and Fleur-de-Lis wallpaper was designed in the 1830s. The bed is draped with Bellini fabric and Highland tartan.

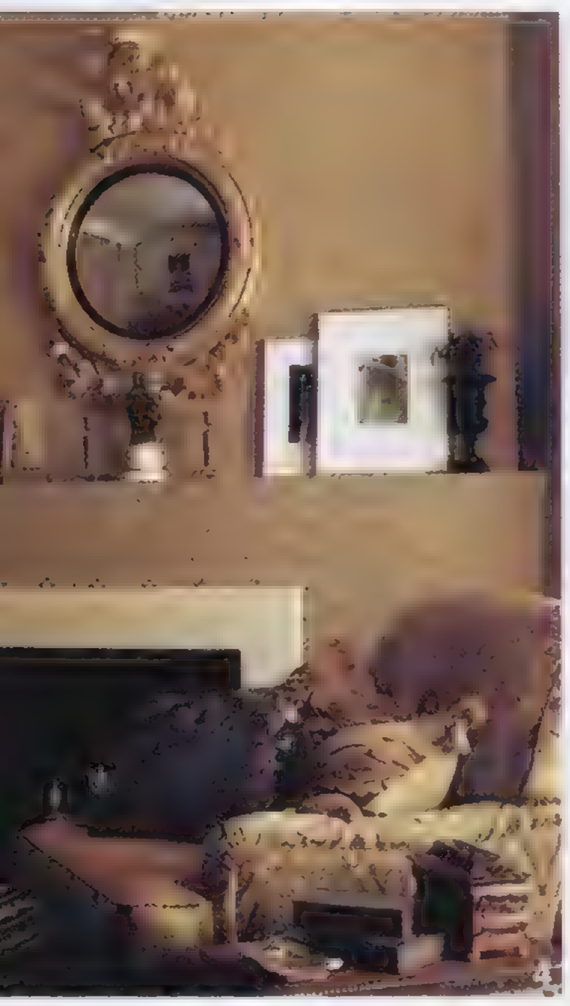
3. Franco Raggi's 1988 Art Nouveau and high-tech Medea chair. 4. The 1830 Federal mirror hung in Hyland's parents' house. Trellis wallpaper was designed by A. W. Pugin. The overstuffed chair is covered in Crivelli.

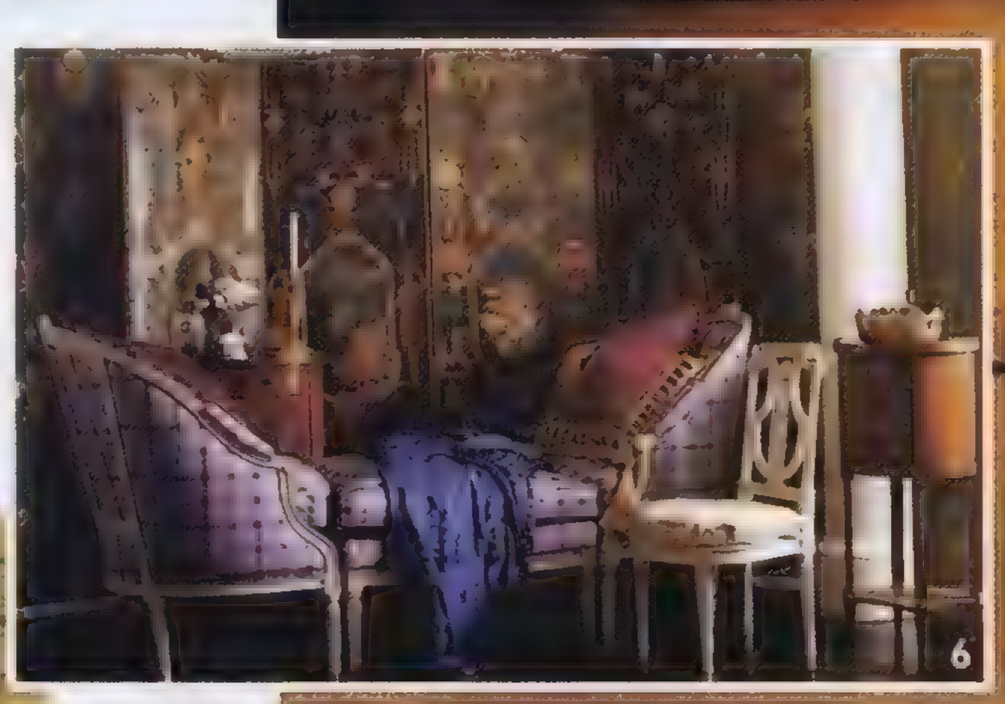
the world—is leading to a resurgence in the use of historical patterns. Hyland makes a point of knowing the origin of each of his fabrics. He'll tell you that the pattern of the Bellini fabric, which Lord Linley used to decorate his stall at the Olympia design fair in London last summer, was taken from a fifteenth-century painting by Roger van der Weyden and used by the nineteenth-century designer John Gregory Crace in the drawing room of Abney Hall in Cheshire. Or that Crivelli was named for the Italian painter Carlo Crivelli because it appears in his painting *The Masters*.

Hyland is far from alone in his love of historical mix and match. At last fall's Milan Furniture Fair the bentwood furniture company Danber unveiled its fifties-style Sumba sofa covered in an old-fashioned chintz, while Franco Raggi's new Medea chair is a witty amalgam of Art Nouveau and seventies high tech.

"At the end of the twentieth century we have a revival just as they did at the end of the nineteenth," Hyland explains. "But now we have an additional hundred years to draw on."

—ELLEN SILBERMAN





5. A 1988 fifties-style sofa, Sumba, covered in traditional chintz on a huge scale, from DIVA, Los Angeles, CA. 6. A 17th-century screen, behind a Duchesse, circa 1780, covered in New York tartan. The pillows are Thomas Garner's 1874 reinterpretation of a Gothic fabric. An 18th-century chair is covered in Knowsley Manor linen.

3. Foto Studio Wald 4. MICHAEL MUNDY. 5. DIVA. 6, 7: MICHAEL MUNDY.

7. An Italian Empire chair in Regency Stripe fabric sits next to Hyland's Biedermeier desk, circa 1810. A MacNad tartan throw rests on an ottoman covered in velvet fleur-de-lis.
8. Hyland's Los Angeles/Historistamus fabric captures the spirit of his historical hybrids. Upholstery on antique furniture throughout, by Ronald Jonas interiors, Inc., New York City.

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a breakthrough from CLARINS to take your skin from sensitive to sensational

BY JILL GORDON

EVERYONE HAS SENSITIVE SKIN...

And because it's true —CLARINS, France's Specialist in skin care has researched and developed a real beauty breakthrough for skin sensitivity. Clarins NEW Skin Beauty Repair effectively restores clarity and balance to temperamental skin while it helps combat visible signs of aging. It's the "S.O.S. beauty treatment"—a must for sensitive skin!

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Everyone's skin tells a story. It records and reflects one's lifestyle. Positive influences (such as good nutrition and healthy living) as well as negative influences leave telltale traces on the skin's surface. They detract from youthful beauty and often cause skin to become sensitive.

It's only natural that Clarins, France's leading skin care authority, would seek to address the concerns of skin "gone sensitive". As always, Clarins has taken a botanical approach to beauty. Their natural plant-based treatments are both highly effective and extremely gentle—making Clarins uniquely qualified to address the special demands of skin sensitivity.

The culmination of years of professional experience in skin care have made Clarins newest introduction possible. Fluide Multi-Réparateur Restructurant/Skin Beauty Repair is the breakthrough news that everyone with sensitive skin will welcome. And keep in mind that sensitive skin can be either a temporary reaction or a repetitive concern.

Clarins Skin Beauty Repair is "the care before any other care" to give skin a fresh new start. It provides immediate calming relief to progressively restore skin's balance and help promote a youthful appearance—bringing comfort, clarity, balance and vitality. In a manner unlike any other product on the market today, Clarins Skin Beauty Repair helps combat the visible signs of aging as it addresses the special needs of sensitive skin. Select natural extracts including nourishing soya, lavender, soothing and calming licorice and Vitamin A are among the special performers that are included in the product formulation. They act to promote the multi-benefits in the gentle, yet effective way that only naturals can provide.

Multi-Benefits—Skin Care for the 90's...Today's lifestyles are getting more and more hectic. The last thing a busy woman needs is a complicated beauty regimen. That's why multi-benefit products are so much in demand. The future of skin care lies with these innovative products that deliver more than one benefit to your skin—allowing you to streamline your beauty routine. Received enthusiastically when it was recently launched in France, Skin Beauty Repair is the latest and most unique of Clarins' multi-benefit botanical beauty boosts. It's a veritable "skin emergency kit" to have on hand to calm your skin's visibly sensitive tendencies.

Use Skin Beauty Repair in conjunction with your beauty regime simply by applying it in the evening, instead of your nighttime moisturizer. It's completely fragrance-free and non-comedogenic so all skin types can benefit from the care it provides. Just warm 3-5 drops in the palm of the hand, then gently massage onto the face.

Remember, Clarins Skin Beauty Repair is the "S.O.S. beauty treatment" to keep your skin from showing outward signs of your inner anxieties. Keep it handy and your skin will never tell of the hectic life you lead!

Richard Pierce

Saks Fifth Avenue

Calvin Klein Coats

VOGUE

Point of view

mixed messages...

Great **fashion** seems to be conceived **of two minds**. There is the **clean-cut sportswear** inspired by designers such as Calvin Klein, Ralph Lauren, and Donna Karan. (This is often what the world perceives as **America's strong point**; and the best of the season's menswear suits appear in this issue on actress Carey Lowell.) Then there is **the less practical side of fashion**. Not so much a response to the immediate needs of everyday dressing, it satisfies the desire for **amusement**, for **fantasy**, for **inventive personal style**. A kaleidoscope of accessories—from hats and scarves to handbags and pins—allows for **quick witty changes** and becomes the linchpin of such style. And dressing with accessories is not necessarily an impractical idea. In an age of investment dressing, when the cost of some imported fabrics has jumped as much as 30 percent, accessories may be the only rational way to expand a wardrobe . . . . And in 1989 **the definition of the word *accessory* has changed**. No longer limited to the obvious bracelet or bow, it also incorporates sportswear separates that are highly decorated or lavishly colored and can be worn as a type of ornamentation. **Fringed jackets** slip on over cashmere sweaters and fringed skirts; a black jacket with cutout shoulders slides over a pair of hip-hugging pants . . . . A generation of women who grew up with mothers who admonished them "never to mix checks with dots" will revel in the way in which **patterns and colors now clash**. The old rules and regulations are irreverently broken as a shirt with a **large floral print** pairs with a skirt trimmed in another color. As **polka-dot** jackets button up over skirts with **giant paisley swirls**. As positive and negative versions of the same print team up in one look. **Gold** handbags and sandals become **new neutrals** and add soft shine to skirts or shorts. **Animal spots** suddenly erupt on daytime suits. Even the lines between **lingerie and evening wear** begin to smudge into one sexy blur . . . . As categories and definitions merge, designs become brilliantly madcap: sweeping straw hats sprout printed lemons beneath the brims; straw handbags coil like orange peels; shoes slip onto feet like partially skinned bananas. Clearly, the accessorizing of fashion has just begun.

mix it up!

This season, fashion tosses a crazy salad of pattern and color. Florals, Hawaiian prints, cartoon graphics, and dots are mixed and unmatched. There's no secret recipe to the style. It's a personal formula.

LEMON ZEST
Wide as an umbrella and festooned with fruit just on the underside: a straw hat by Options for Byblos. Hat, about $85. Bonwit Teller, NYC. With this much color worn close to the face, it's best to keep makeup near-bare. Here, Estée Lauder's Barely Beige More Than Powder serves as a light foundation. These fourteen pages: hair, Christiaan; makeup, Sonia Kashuk. Most of these pages photographed at the Fontainebleau Hilton Resort and Spa, Miami Beach, Florida. Details, last pages.

Fashion Editor: Polly Mellen
Photographer: Arthur Elgort

FLORAL ARRANGEMENT Two approaches to flowered prints. This page: Byblos's peasant-inspired linen and rayon floral jacket, color-trimmed accordion-pleated linen and rayon skirt. Jacket, about $225; skirt, about $688. Charivari, NYC; Toby Lerner, Philadelphia; The Twenty-Four Collection, Bal Harbour FL. Opposite: A more sophisticated bouquet—Emanuel Ungaro Parallele's ladylike fitted silk jacket and short skirt. Emanuel Ungaro Boutique, NYC; Garfinckels. Details, more stores, last pages.

HIGH CONTRAST Moschino combines a pair of wild cards—dots and paisleys, this page. Viscose shirt, about $495; wool suit. Barneys New York; Hirshleifer's Etc., Manhasset NY; Marshall Field's. Opposite: A positive/negative version of florals by MaxMara. Wrap top, about $260; skirt, about $420. Saks Fifth Avenue; Charles Sumner, Boston; Cedric's, Edina MN. Details, more stores, last pages.

SOFT SHOULDERS

A subtle, dark-on-dark mix of textures. *This page:* A single-shouldered beaded top ($1050; Issey Miyake, Boutique, NYC; Hinano Ltd., Chicago) and pants by Calleigh Tuft (boot, $1,300; jacket, about $1,595; pants, about $775; Barneys New York, Camp Cherry, Cincotti Group II, Gabay, West Hollywood, and DA). *Opposite:* A print with movement—it's on a pleated fabric. By Issey Miyake. Top, about $285; skirt, about $265. Issey Miyake Boutique, NYC; Hinano Ltd., Chicago; I Magnin. The most natural lip color—Lancôme's Hydrating Creme Lipt olour in Sugared Maple. Details, more stories, last pages

mix it up!

CAST OF COLORS

The jacket's a classic—the pattern is anything but, this page. To wear with it, pull-on cotton pants with a half-moon pattern. Ozbek rayon jacket, about $645; O for Ozbek cotton knit pants, about $185. Hirshleifer's Etc., Manhasset NY; Alan Bilzerian, Boston; The Gazebo, Dallas. Opposite: Call it a rainbow assortment—a blue silk gauze and Lycra bodysuit, purple silk chiffon pants, multicolored silk scarf. Giorgio di Sant'Angelo bodysuit (about $210) and pants (about $475). Both at Charivari, NYC; Gallay, West Hollywood CA; I. Magnin. Scarf by Christian Lacroix "Luxe," about $1,500. Bergdorf Goodman. Details, more stores, last pages.

mix it up!

SHORT SUBJECTS

Brights balanced by white. Opposite: A cutout cotton knit T-shirt by O for Ozbek worn with belted surfer's shorts. Shorts, Vogue Pattern #7224. Fabric by B & J Fabrics. Shirt, about $90. Barneys New York; Hirshleifer's Etc., Manhasset NY; The Gazebo, Dallas. This page: A cropped top and a colorful skirt, both in cotton piqué. And color-striped satin shoes. Top, Vogue Pattern #1813. Fabric by European Textile Trading. Skirt, Butterick Pattern #6123. Fabric by B & J Fabrics. Shoes by Maud Frizon. Details, more stores, last pages.

THE FINE PRINT

Scrambled graphics, this page, on a swimsuit. Over it, a giant-sized cotton camp shirt covered with Hawaiian flowers. Both from Escada by Margaretha Ley. Swimsuit, about $90. Shirt, about $365. Lord & Taylor; Escada Boutique, Great Neck NY; Kaufmann's. Opposite: Full-legged, cropped trousers can take a higher heel. Pants by Byblos in acetate and silk. About $310. Bergdorf Goodman; Burdines; Marshall Field's. Manolo Blahnik's spiked slingbacks, about $345. Barneys New York; Posh, Chicago; Ecru, Los Angeles. Details, more stores, last pages.

mix it up!

double entendre

Is it lingerie or is it evening wear? This season, it's sometimes hard to distinguish between the two. Lingerie in black or navy can look so much like evening wear it can be worn out at night. And evening clothes in sheer fabrics can be so revealing they can be worn as lingerie at home

TRANSPARENCIES

An evening dress—with a sheer lace bodice, chiffon skirts—that seems more inspired by nightgowns than by evening wear. By Oscar de la Renta. About $1,950. Bloomingdale's; Marshall Field's; Jacobson's. These twelve pages: photographed at The Royalton Hotel, NYC; hair, Didier Malige for Jean Louis David. Makeup, this page, by Lydia Snyder. Details, more stores, last pages.

Fashion Editor: Grace Coddington Photographer: Sheila Metzner

SHEER INDULGENCE
A stretch lace knit evening dress that is more transparent than a slip, opposite. By Azzedine Alaïa. With built-in panties, about $1,435. To order at Alaïa New York. This page: A crinoline that can step out at night when worn with a sweater or small jacket. Crinoline from the Antique Boutique, about $60. Antique Boutique, NYC. Bra by Prima for M.A. Rabinowitz, about $65. Peress of Madison Avenue, NYC; Bullocks Wilshire; I. Magnin. Makeup, Lydia Snyder. Details, more stores, last pages.

BARE MINIMUM
Silk chiffon insets give a sheer silk charmeuse bodysuit, this page, enough coverage to become an evening top. By Samantha Robbins for Sami. About $190. Allure Lingerie, NYC; E Martini, Charlotte NC; Lingerie by Lisa, Coconut Grove FL. Ballantyne cashmere cardigan, about $450. Berk, NYC. Opposite: Transparent lingerie—with a sweater tossed over it—goes further. Silk chiffon pajamas by Samantha Jones. About $275. Samantha Jones Lingerie, NYC. Cashmere-Cashmere cardigan, about $890. Cashmere-Cashmere, NYC, Short Hills NJ, Chicago. Makeup: this page by Lydia Snyder; opposite by Andrea Paoletti. Details, last pages.

double entendre

double entendre

TOP BILLING
Evening attire inspired by lingerie turns up as casual silk T-shirts or the most dressed silk chiffon gown. Opposite page, top: Donna Karan New York's silk chiffon dress, about $900. Bergdorf Goodman. Opposite page, below: Silk knit T-shirt by Samantha Robbins for Sami. About $70. Barneys New York; E Martini, Charlotte NC; Nancy Meyer, Seattle. Silk chiffon and lace panties from Only Hearts by Helena Stuart. About $36. Only Hearts, NYC; Undercover, Fort Lauderdale FL; Fred Segal, Melrose CA. This page: Lingerie that provides discreet cover for evening when slipped under a small silk stretch gauze wrap top. Fogal of Switzerland body stocking, about $80. Fogal of Switzerland, NYC, Chicago, San Francisco. Giorgio di Sant'Angelo wrap, about $365. Barneys New York; Ultimo Ltd., Chicago; Gallay, West Hollywood CA. Giving the face a "finished" look: Christian Dior's Poudre Libre Invisible Plus #600. Makeup: opposite page, top, Andrea Paoletti; opposite page, below and this page, Lydia Snyder. Details, more stores, last pages.

REVELATION

Calvin Klein designed it as a beach cover-up, but this silk matte-jersey robe is so revealing that it doubles as a dressing gown. About $700. Bergdorf Goodman. Sheer Body encasing by Lynne Greene for Lady Lynne. About $48. Bloomingdale's. Mary e San Francesco Makeup Artist: Pamelia Details, see more, last page.

Shades

of Gold

It used to be that gold brought to mind one tone and texture: the rich color and hard shine of gold bullion. But today a variety of gold shades—silvery to rosy—and finishes—matte, brushed, shiny—show up in accessories for day or night

GOLDEN CALF

Midas would have been proud: everything from the classic leather motorcycle jacket to nail polish comes in gold now. This page: A bucket bag gets the treatment. By Prada. About $395. Prada, NYC; Jimmy's, Brooklyn NY; I. Magnin. Opposite: Maud Frizon's cutout pump dipped in gold. About $365. Maud Frizon, NYC and Manhasset NY; Bob Ellis, Charleston SC. Stockings, Calvin Klein Hosiery. About $6. These four pages: table from Furniture of the Twentieth Century, NYC. Details, more stores, last pages.

Fashion Editor: Grace Coddington
Photographer: Sheila Metzner

PRECIOUS METAL

Gold shoes are such an acceptable part of dressing now that they've become a neutral. This page: A flat sandal by Andrea Pfister. About $75. Bergdorf Goodman. Bob Ellis. Check out Sig Norman Shirvan. The symbol of gold on nails—Marlo Stuart's Long Wearing Nail Color in Miami Metal. Polish by Lorna for Second Skin. OPPOSITE: A sheer wrap of gold lamé to wear over clothes—Mondo Donnelly's accessories and pumps. About $345. Bergdorf Goodman. Pink Champagne Nail Lacquer, Beverly Hills Cleansing Duo, Lipstick in Ultra Sheer Stockings, shop #3 Hosiery. Make-up Artist Norman Marion. Model Adrienne Vittadini, more shoes, see page

ANIMAL MAGNETISM

In the 1920s, an exotic personality demanded an equally exotic pet. Case in point: entertainer Josephine Baker, opposite, shown eye-to-eye with a wild animal. Baker was a familiar sight on the Champs-Elysées, parading her diamond-collared leopard on a leash. This page: Patrick Kelly's cotton chintz trench coat proves that even an all-time classic turns into another kind of animal when it's done up in leopard. Coat, about $780. Macy's, Herald Square; Marshall Field's; Sakowitz. These ten pages: hair, Didier Malige for Jean Louis David; makeup, Andrea Paoletti. Details, more stores, last pages.

Fashion Editor: Grace Coddington
Photographer: Sheila Metzner

A stylish fashion staple
since the 1920s, leopard is
once again on the prowl.
Now more amusing
than risqué, faux leopard
moves into daytime dress
–just add attitude

wild things

FAUX SAUVAGE

No misunderstanding the image leopard projects: it's sophisticated [illegible] tongue-in-cheek. This one, Lutfi Kelly's cat suit (Versace) with a lace-up chest, Cotton Opera jacket (about $300) and matching skirt (about $375), Bergdorf Goodman, Fifth Avenue, Birmingham MI; Marshall Fields. A study (or should I say Cheetah-print update) of Studio Museum Director Kinshasha Holman Conwill in Yves Saint Laurent. Opposite page: Cotton velvet leopard minidress from a chest, backless cocktail [illegible] Bergdorf's, Great Neck, Fifth & Madison, NYC; Bloomingdale's, Paul Segal, Melrose PA; Neiman Marcus, Dallas. [illegible]

wild things

SEEING SPOTS

Never one to resist a good joke, couturiere Elsa Schiaparelli, center, created her own wild cat-as-a-hat in 1938. This page: Worn with the same bold, go-for-it attitude today—a double dose of leopard-printed silk, and a man's cashmere cardigan. Skirt by Linda Allard for Ellen Tracy. About $335. Saks Fifth Avenue; Foley's; Nordstrom, Los Angeles. Scarf by Yves Saint Laurent. About $450. Bergdorf Goodman; Capriccio, Scottsdale AZ; Nordstrom, Los Angeles. Sweater by N. Peal Cashmere. About $345. N. Peal Cashmere, NYC, San Francisco, Ontario Canada. Far right: Isaac Mizrahi's zip-front silk and satin topper and Patrick Kelly's silk chiffon scarf. Top, about $1,150. Bloomingdale's; Charles Summer, Boston; I. Magnin. Scarf, about $160. Bloomingdale's; Sakowitz; Greta, Beverly Hills. Details, more stores, last pages.

LIVING LEOPARD

Nothing but glamour will lead for this distinct print. Opposite page: shown in a fantasy Vogue photo by Penn, who took them the extra mile by wrapping the big cat in real animal skin. The result: an instant fur-reached its state of near perfection. With animal patterns and leopard-printed stockings also make their debut. See page.

Ruby's interpretation stretches from head to toe—leopard headpiece topped with a hooded bodysuit. The model is also in Calvin's cashmere cardigan set and latex mermaid dress; $590 and leggings (about $75). At Azzedine Alaia Paris; Yves Saint Laurent, NYC. Inglewood Girls Inc. Avenue Boutique, Atlanta. Necklace by Eisenberg Jewelry, about $900. Cashmere Cashmere, NYC. Mauri Furs Inc., Chicago. Details, some shoes: See pages.

CLASSIC BONDING
The best jackets and suits around still have menswear tailoring. They also have a softer edge.
This page: In suede—a safari jacket by Mario Valentino. About $965. Mario Valentino Boutique, NYC; Janet Brown, Port Washington NY; Linda Dresner, Birmingham MI.
Opposite: As revealing as it gets—a tailored silk suit with a low-wrapped top by Romeo Gigli. Jacket, about $1,275; pants, about $620; top, about $450. Barneys New York; Romanoff Boutique, Bal Harbour FL; Dayton's. These four pages: hair, Kevin Mancuso for Oribe at Parachute; makeup, Jo Strettel. Details, more stores, last pages.

Fashion Editor:
Jenny Capitain
Photographer:
Patrick Demarchelier

suitable girl

James Bond's girl is now a tough, gunslinging tomboy...well, sort of. Carey Lowell plays the part. **Page Hill Starzinger** reports

They are the "Bond Girls": big-boned, busty, pouty-lipped, with X-rated names like Holly Goodhead and Pussy Galore. They wear the skimpiest lingerie and prepare James Bond's martinis ("shaken, not stirred") in palatial hotel suites. They bed down with him wherever it's handy—in a plush submarine, in a space station, in a haystack. Their foreign accents flow over brittle English words like honey.

Clean-scrubbed, fresh-faced American tomboy Carey Lowell hardly fits the picture. With her short-cropped hair, cute-as-a-button nose, and athletic build, she looks more like the class jock you'd see running up and down the hockey field than the class vamp you'd catch out smoking with the boys. "Carey isn't a sexpot," admits Jane Jenkins, casting director for *Licence to Kill*, the next Bond thriller, coming this summer. "She doesn't fit the first notion you have of a Bond girl." Jenkins wanted "more than just a piece of fluff." Jenkins wanted "modern." And Lowell gave it to her—perhaps too much at first.

Knowing that the part was billed as a tough cookie—a former army pilot who frequents scuzzy bars, guzzles beer, totes a shotgun, and runs into burning buildings—Lowell showed up at the audition garbed in a sweatshirt, Levi's 501s, and a motorcycle jacket. Jenkins said, "Wrong!" She didn't mean *that* tough. She wanted someone with an attitude that told a man, "Don't mess with me"—unless, of course, that man happens to be James Bond. No fan would want to see this hunk of male virility browbeaten by a woman half his height. "It is, after all," says Jenkins, "still a Bond movie." She asked Lowell to come back wearing "something sexy: high heels and a short skirt."

After a quick shopping spree (Lowell's closet is full of bulky wool sweaters, Agnès B. cotton shirts), Lowell returned wearing a hot-pink spandex halter minidress with a trench coat tied over it. When she loosened the belt, the crew gasped. "Carey has the most casual attitude about having one of God's fabulous bodies," says Jenkins. "Whoever would have known?" Her press agent describes the attraction as "knowing and innocent at once."

Lowell, despite having modeled for Ralph Lauren and Calvin Klein for seven years, is hardly the quintessential retiring female. As a child, she watched *Johnny Quest* cartoons and climbed mountains instead of playing house. As an adult, she would rather be James Bond, not his plaything. "I admire the ingenious ways in which Bond escapes danger, his cool style in the face of trouble," says Lowell (who also admits to a fascination with all of Bond's crime-fighting gadgets). Her self-sufficiency became a running joke with the current James Bond, Timothy Dalton. When Lowell would drive Dalton around the set, he'd ask, "Do you know where you're going? Do you have the brake on?" "It's like I couldn't drive well because I'm a woman," says Lowell. "I looked him in the eye and said, 'I've driven for eleven years, relax.' "

MEN'S CLUB
The classic summer suit loosens up.
This page: Ronaldus Shamask's silk and linen suit with wide-legged pants. Jacket, about $750; pants, about $298. Bloomingdale's; Saks Jandel; The Gazebo, Dallas. Opposite: Donna Karan's suit in a gray wool crepe with a cotton bodysuit that looks like a shirt. Donna Karan New York jacket, about $955; shirt, about $330; pants, about $520. Saks Fifth Avenue; Miss Baker, Providence RI; Eleanor Keeshan, Los Angeles. Concord watch. Details, more stores, last pages.

graphic exposure

Bold shapes and cutouts reveal the body in clearly sensual ways

BODYWORK

The body is the backdrop. Opposite: Jean Paul Gaultier's jacket and matching hip-huggers. Jacket, about $960; pants, about $550. Bergdorf Goodman; Hirshleifer's Etc., Manhasset NY; Linda Dresner, Birmingham MI. This page: The heart at its most revealing—Krizia's swimsuit with cutout. About $273. Krizia Boutiques, NYC, Bal Harbour FL, Beverly Hills. Details, more stores, last pages.

Fashion Editor: Jenny Capitain
Photographer: Ellen Von Unwerth

graphic exposure

PRIME CUTS
Exploring the notion of negative space: cutout dressing adds ornamentation to black. Opposite: Black silk gabardine sleeveless jumpsuit with cutout back. By Claude Montana. About $1,300. Saks Fifth Avenue; Hirshleifer's, Forest Hills NY; Saks Jandel. Watch, Rolex USA. Tiffany & Co. This page: Cleopatra meets the Road Warrior. Jean Paul Gaultier's short black spandex dress with his long black cutout gloves. Dress, about $910. Barneys New York; Romanoff Boutique, Bal Harbour FL; Dayton's. Watch, Rolex USA. Tiffany & Co. The soft color on eyelids—Ultima II's Quirks Color Shots. The "graphic exposure" story photographed at Hotel Raphael in Paris; hair, Donald for L'Agence Bruno, Paris; makeup, Laurie Starrett for L. Boué and C. Schack, Paris. Details, more stores, last pages.

Alaïa's body language

Azzedine Alaïa's name was made with his fit-like-a-glove clothes. His spring collection may be less clingy, but it's no less dramatic

It's hard to imagine any couturier being called "the little man" by one of his favorite clients, but that's the homage Tina Turner paid to Azzedine Alaïa. He's the man who restored the *oo la la* look a few years back with clothes that molded the body like a wet glove.

Alaïa's attention to the body is rare in an age when the intricacies of a constructed fit are a lost art. No one but Alaïa himself creates the patterns, cuts and sews the initial garment. It's this sure hand that makes his clothes appear carved—not cut—from fabric. This season he continues to design in leather, the material that made him famous, but his work is slightly more relaxed. However, even a loose-fitting Alaïa is sexy.

—JODY SHIELDS

FRINGE BENEFITS

Alaïa has eased up on his signature style: the body-hugging fit. Today, he favors a more fluid shape. This page: A beaded skirt that creates its own motion—it shimmies with fringe. With it, a transparent cutout bodysuit. Bodysuit, about $470. Top, and skirt to order, at Alaïa New York. Top also at Romanoff Boutique, Bal Harbour, FL; Alaïa Chez Gallay, Beverly Hills. These four pages: hair, Donald for L'Agence Bruno, Paris; makeup, Laurie Starrett for L. Boué and C. Schack, Paris. This page photographed at Hotel Raphael, Paris. Details, more stores, last pages.

Fashion Editor: Jenny Capitain
Photographer: Ellen Von Unwerth

NEW ORNAMENTATION
Alaïa's unconventional versions of the classics. Opposite: The varnished leather trench coat—oversized, and literally punched full of holes so the bright lining shows through. Alaïa New York; Alaïa Chez Gallay, Beverly Hills; Gallay, West Hollywood CA. This page: Alaïa's little black "dress"—a transparent, off-the-shoulder bodysuit and gathered skirt—trimmed with silver zigzag. Bodysuit, about $340; skirt, about $330. Barneys New York; Romanoff Boutique, Bal Harbour FL; Ultimo Ltd., Chicago. Opposite page photographed in front of the Bofinger restaurant, Paris. Details, more stores, last pages.

alaïa's body language

capitol gains

Alessandra Stanley sizes up Washington's most compelling power broker. Will Jim Baker be content with secretary of state?

George Bush was standing on a Florida beach last November, relaxed and confident in chinos and rolled up shirt sleeves. He playfully parried questions from the press, reporters squatting in the sand before him, his wife and springer spaniel at his side. But when one reporter asked him about speculation that his campaign chairman and recently nominated Secretary of State Jim Baker would act as "Deputy President," Bush's smile froze. "Take your guidance from me on these matters," the president-elect retorted tightly, "You haven't heard that here."

Bush may be loath to discuss the behind-the-scenes role of his longtime advisor and confidant, but Washington is obsessed by it. When Bush's campaign fortunes were on the ebb, columnists wondered, Can Jim Baker save George Bush? When Bush won, the same pundits began wondering which man would really run the country. The two Ivy League patricians who forged their friendship on the tennis courts of Houston eighteen years ago have become the two most powerful men in the world. Even their friends wonder which of the two really pulls the strings. Like the best friends who nurture a secret rivalry in the classic prep school novel, *A Separate Peace*, Bush and Baker seemed to start the new administration playing out a private drama.

Bush's alter ego, after all, was the political insider's fantasy candidate: a superbly competent professional many Republicans wished was on the ticket, instead of managing it. Baker lost his only election bid in a 1978 Texas attorney general's race, but he accumulated far more power and prestige as Reagan's chief of staff and later his treasury secretary than he ever could have holding office. Baker had barely moved into Foggy Bottom before people were dubbing him the most powerful secretary of state since Cordell Hull. And with protégé Richard Darman at the Office of Management and Budget, Baker will retain a strong hold on economic policy. As Fred Khedouri, a former Bush senior aide, puts it, "Nobody else in Washington has his breadth—he can sit down at any table he wants to, and nobody can change that."

The tall, aristocratic Texan is a product of old Houston money (his great-grandfather founded the prestigious Houston law firm, Baker & Botts) and good Eastern schools. James Addison Baker III, who slicks his hair back Gordon Gekko style and never undoes his jacket button, even when seated, combines Princeton hauteur with Texas down-home charm, a smooth cultural blend that always eluded George Bush. The pinstriped Baker has been known to trade his black lace-ups for cowboy boots, to chew tobacco—albeit elegantly—and to keep a bottle of Chivas Regal near his desk for the occasional late afternoon snort. Baker is more than well connected, he has genuine mystique. The eager young advance men of the campaign, Michael J. Fox look-alikes in dark suits and junior power ties, worked for George Bush but they all wanted to grow up to be like Jim Baker.

And no wonder. In an administration riddled with bumbling ineptitude, he stood out as a pillar of cool, a smooth talker who almost always got his way. As chief of staff he convinced Treasury Secretary Donald Regan to switch jobs with him over lunch, and steam-rolled those other Reagan insiders whom he did not manage to completely oust. When he wanted to get something past his White House rival Ed Meese, Baker, a compulsive clean-desk man, would blizzard his colleague with memos. By the time Meese waded through the paperwork, Baker's will had long been done. Reagan confidante Helene von Damm says Baker invariably made her question what she "was so exercised about" after he snowed her "with that relaxed Southern style of his." But he also knows how to talk Texas-tough. When David Stockman was on the verge of being fired for being too candid to a *(Continues, page 564)*

AP/WIDE WORLD PHOTOS

"Shut it down"

The light lingual hatter might have been talking about a sprinkler system. In fact, he was referring to a disastrous Dan Quayle press conference. As usual, his will was done—instantly.

A new French film fuels the myth of the martyrdom of Rodin's mistress, Camille Claudel, and creates an art-world uproar. Anne-Elisabeth Moutet takes a look

art lovers

PLAYING THE MUSE
Isabelle Adjani, left, plays sculptor Camille Claudel, mistress to Auguste Rodin, in a new French film. Far left: Claudel's *The Waltz*, circa 1893. Above: Claudel at twenty and sixty-seven.

BRIGITTE LACOMBE

DETAILS, LAST PAGES

PART ART
Isabelle Adjani as Camille Claudel, above, at work on her bust of Rodin. Inset: The real-life Claudel with chisel in hand. Opposite: Auguste Rodin, Claudel's teacher and lover. Inset: Gerard Depardieu as the sculptor's master.

DETAILS, LAST PAGE

Watching the new film *Camille Claudel,* it takes some time to figure out whom Isabelle Adjani's bedraggled sculptor-heroine resembles. Then it all comes back. Like Picasso's vision of his mistress Dora Maar, Adjani believes Camille Claudel looks best weeping. And weep she does—often—in this nearly three-hour, $16 million movie that Adjani stars in, produced, and helped write, and that has turned out to be France's winter box-office sensation.

By Adjani's grace—and in one of those typically sudden French intellectual love affairs with *les artistes maudits*—Camille Claudel has finally become the Saint of the Season. The turn-of-the-century sculptor was Auguste Rodin's pupil, apprentice, and lover, as well as the elder sister of the celebrated Catholic poet and playwright Paul Claudel. After producing a few remarkable works (*L'Abandon*, 1888; *La Valse*, 1893; *Les Causeuses*, 1894; and *L'Age mûr*, 1895), she spent the last thirty years of her life in an asylum in central France.

The Musée d'Orsay, the Musée Rodin, and the Gallery Odermatt-Cazeau have all recently devoted special exhibitions to Claudel's work, and the Musée Rodin, currently undergoing renovation, will devote a whole gallery to a permanent Claudel installation. There have been four television programs on Claudel's life and work, countless more news segments prompted by the movie, at least five recent books, and over a hundred magazine features. Respected art critics such as Guy Dumur and the Academicien Francais Bertrand Poirot-Delpech have not hesitated even to place Claudel's work above Rodin's in its "modernity." Other pundits—magazine writers, professional feminists, television talk-show hosts, *Le Monde* columnists—have taken to attributing to her some of Rodin's best work. (If these allegations are scarcely borne out by fact, they do contain an element of justice: in her lifetime, a lot of Claudel's work was routinely attributed to—indeed, signed by—Rodin.)

The beatification process has taken about eight years to unfold. "She entered into Rodin's life at a time when, officially recognized as France's greatest sculptor, deluged with honors and government commissions, he had become, at forty-three, artistically barren," says Anne Delbée, who in 1982, wrote Camille's first biography, the best-selling *Une Femme*. "He could not have finished *The Gates of Hell* or *Les Bourgeois de Calais* without her—without her inspiration as well as without her actual work on a great part of the sculptures."

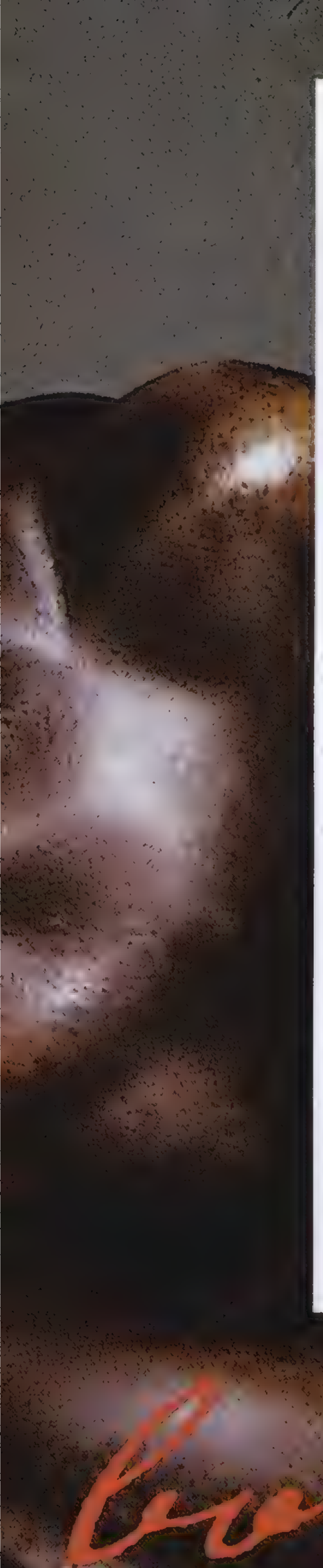
To give Delbée her due, she was the first to bring Camille Claudel to Parisians' attention with a controversial 1981 play, *Une Femme: Camille Claudel,* that had strong lesbian overtones.

art lovers

CHANGING PARTNERS
A detail from *The Waltz*, right. Below: Rodin at work in 1895, after the breakup with Claudel; her complaint of poverty in a letter to Rodin. Opposite: Camille stares directly at the camera at the center of an 1887 family portrait.

DETAILS, LAST PAGES.

ames Kent



Then came her book, a "novelized biography" written in a downmarket, stream-of-consciousness style (Camille's face is "piquant," Rodin's hands are "strong," his advice to the young Camille is "enlightening,") leavened with a lot of reconstituted dialogue. Thanks to Delbée's excellent performance on *Apostrophes*, the weekly television book talk-show that has become a hallowed French ritual, the book sold an astonishing 700,000 copies. Meanwhile, the hitherto reclusive Adjani gave countless interviews in which she explained how, for three years, she had identified with Camille—to the extent that, when a rumor spread last year that she had AIDS, she went on the evening news and proclaimed, "I felt just like Camille accused of madness. We both have suffered in the same way."

By that time, the new official Camille Claudel tragedy had been laid down, in purple prose. It is a tale that wanders somewhere between Vincent Minnelli's *Lust for Life* and Milos Forman's *One Flew over the Cuckoo's Nest*. Camille, the daughter of a provincial French petit-bourgeois family, is a "genius" *(Elle, Le Figaro)*. She becomes a sculptor "in the teeth of familial opposition" (*L'Evénement du Jeudi*), meets Rodin at the age of eighteen, "revitalizes his failing artistic inspiration as well as his sexual drive" (*Aujourd'hui Madame*). "The pupil overtakes the master" *(Marie-Claire)*. But in the late nineteenth century, "a woman artist is a walking scandal" *(Le Nouvel Observateur)*. Rodin uses her. It is her younger brother, Paul, the writer-diplomat, "who is destined to become the great artist of the family—there is no room for two famous Claudels" (*Elle*). After a "tempestuous" (*VSD*) nine-year relationship, Camille finally leaves Rodin and settles down to live alone, an increasingly eccentric spinster, drinking too much, destroying her work, *(Continues, page 566)*

Camille sees

insect play

When I was a boy in Russia, we had to read Kafka under the table, hidden in back rooms,'' says Mikhail Baryshnikov. This month, Misha goes public: he stars in Steven Berkoff's Broadway production of *Metamorphosis* as Gregor, the man transformed into a giant bug. Irving Penn photographed him as he prepared for his theatrical debut.

Good-time girls: Joanne Whalley (left) plays Christine Keeler; Bridget Fonda plays her friend Mandy Rice-Davies.

Soviet Shocker Rocks Tory Party

WAR MINISTER PROFUMO

RUSSIAN ENVOY IVANOV

MORE SEX PLEASE, WE'RE BRITISH

By Auberon Waugh

BLOND STUNNER MANDY RICE-DAVIES

FLAME-HAIRED CHRISTINE KEELER

Nobody who lived through the glorious summer of 1963 in England is ever likely to forget it. Nothing has been the same since. A rather minor sexual indiscretion by one politician, John Profumo, caused the prime minister to resign, brought an end to thirteen years of Conservative government, and introduced eleven years of socialism from which the country is only beginning to recover. But these were merely the political consequences. More importantly, the Profumo affair established a model for what has become one of Britain's most popular and reliable entertainments—the sex scandal.

Of course, there had been previous scandals, but these usually emerged only under the legal protection of the courts. The more lurid details were necessarily sacrificed. The beauty of the Profumo scandal was that it brought together the principals and the tabloid press in a direct, unmediat-

Profumo Scandal Reborn in Sensational Movie

A new British movie, *Scandal*, recreates the sex-and-spy intrigue of 1963 that ruined a politician, brought down a government, and launched an entire industry of tabloid scandalmongering.

JIM VARRIALE. DETAILS, LAST PAGES.

The Fun-Loving Physician

Dr. Stephen Ward, osteopath to the aristocracy, discovered Christine Keeler as a 17-year-old chorus girl in a backstreet cabaret. He groomed the flame-haired beauty into a plaything for his high-class friends—*and still denies his actions were immoral.*

ed relationship. It taught the tabloids that the mightiest people in the land can be brought down by a little inquiry into their sex lives. Prostitutes and rent boys learned that they could make more money selling their clients to the press than they would ever earn from selling their services. Whole newspapers in Britain are now devoted to practically nothing but sexual exposés. The great British public, which once amused itself at badger-baiting tournaments or cockfights, attending public executions, or laughing at the mental patients in Bedlam, now demands the bedroom antics of the rich, powerful, and famous for entertainment. It is the best development in the British class war since the introduction of progressive income tax—which, under the last Labour government, was raised to 92 percent in top income brackets.

WHOLE NEWSPAPERS ARE NOW DEVOTED TO SEX EXPOSES

Immoral Earnings

In 1963, Profumo was serving as secretary of state for war—responsible for all the British armed forces—under Prime Minister Harold Macmillan. As portrayed by Ian McKellen in *Scandal*, the new film about Profumo's downfall, he is something of a buffoon. In fact, he was a respected cabinet minister who was considered a potential successor to the aging prime minister. His fall from grace can be accurately traced back to the summer night when he first met Christine Keeler, a highly photogenic nineteen-year-old who had recently left the chorus line of a back-street cabaret. For further information on this encounter, we might turn to that prince of English gossips, Andrew Barrow, whose *Gossip: A History of High Society from 1920 to 1970*, is the fashionable Englishman's bible. After reporting my own elegant London wedding on July 1, 1961 (I mention this only to show how small London society is), Barrow proceeds:

"The following weekend Lord and Lady Astor gave a house-party at Cliveden where the guests included John Profumo, secretary of state for war, and his wife, actress Valerie Hobson. On the evening of July 8, Lord Astor, in a dinner-jacket, led the guests through the garden to the swimming-pool, where they encountered Lord Astor's osteopath, Dr. Stephen Ward, who for the past five years had rented a cottage on the estate. Swimming in the pool, with no clothes on, was a friend of Ward's, nineteen-year-old Christine Keeler."

The scene at Cliveden, Astor's palatial home above the Thames, was made significant by the additional presence of Eugene Ivanov, the Soviet naval attaché to Britain, also a friend of Stephen Ward's. In his self-appointed role of benefactor—and unpaid pimp—to Keeler, Ward had engineered an affair between her and the Russian. He performed a similar service for Profumo, and for several months Keeler enjoyed relationships with both men. Since Ivanov, like so many Soviet diplomats, was almost certainly occupied with collecting information, this circumstance proved rather embarrassing when Ward chose to reveal it to MI5, the British security service. In response, Profumo made a solemn personal statement in the House of Commons on March 22, 1963, insisting that there had been "no impropriety" in his relationship with Keeler. That set the scandalmongers to work, led by George Wigg, who would later serve in Harold Wilson's Labour government. (Wigg, much later, would himself be arrested for soliciting prostitutes, to the country's great joy.)

Disappointed that nothing more concrete had come of his disclosures to MI5, Ward wrote to the prime minister and also to the leader of the opposition describing exactly what had been going on. On June 5, 1963, Profumo issued a statement in the House of Commons to say that he had lied on the previous occasion. He resigned all his offices and retired to work in a charitable foundation in the East End of London. On October 10, 1963, Prime Minister Macmillan also resigned, pleading ill health. Although sixty-nine at the time, he was to live nearly another quarter-century. There can be little doubt that the Profumo incident destroyed him, or that it caused the Conservatives to lose the election the following year.

Ward's motives for betraying his friends have never been explained. I doubt that he fully understood them himself. The film does not explore them, but contents itself with portraying Ward (played by John Hurt) as a romantic victim of the cruel British establishment. This is only partially true. After Profumo resigned, the establishment pursued Ward with a clumsy vindictiveness that will surprise nobody who has studied the British way of doing things. Charged with living on the immoral earnings of prostitutes—something of which he was plainly innocent—Ward took an overdose of Nembutal before the last day of a hideously rigged trial that was plainly going to find him guilty (as indeed it did, in his absence, just before he died of the overdose).

Impressionable Girl

But Ward was not a hero. He had been liaising with MI5 over his relationship with Ivanov, and it has been suggested that he had been told to sexually compromise the Russian in order to secure his defection. When Profumo also swam into his net, Ward became hopelessly overexcited, and began having fantasies about himself as a broker between the Soviet Union and the West, securing peace on earth through this manipulation of an impressionable girl with a fourth-rate Soviet spy and a British cabinet minister. He was a silly, confused, vain, and essentially idle man who ended up double-crossing all his friends and very nearly betraying his country, in order to feed his self-importance. The film does no service to history by trying to turn him into a hero.

It does even less service to John Profumo, who is still alive. I am not sure what he will make of seeing himself in bed with Christine again after all these years. To rub

salt into the wound, the fictional Keeler (played by Joanne Whalley) demonstrates her contempt for her victim by yawning while he is on top of her. For Profumo, this may seem a fairly shabby pay-off after twenty-five years of working in the slums to redeem himself. But it is all part of the new fashion in scandalmongering. The fact that he has now rehabilitated himself makes it all the more rewarding to show him at his moment of shame. Such is the transformation that the Profumo scandal brought about in British life.

Blackmail

The press, of course, has never looked back. Inspired by the success of the Profumo scandal, it understandably sought to ensure a steady supply of sequels. The principal method has been the purchase, usually from prostitutes, of details regarding the infidelities and sexual preferences of anyone remotely famous. This can be a risky business, because such evidence does not always stand up well in court, but it is what the public wants. The English attitude toward sex demands that, even in marriage, it be associated with an element of naughtiness. Outside marriage, it is even naughtier. Although it was widely known in Paris that two of the last three French presidents had mistresses, there was no scandal. This is partly because French press laws better protect privacy, but chiefly because the French think it perfectly normal to have a mistress. They do not regard it with the same degree of fascinated horror. Equally, when the learned and saintly Cardinal Danielou was found dead in the apartment of a nightclub stripper in Paris in 1974, Parisians regarded it as a first-class joke, not as a scandal. In Britain, the tabloid press subsists on the twin strains of sexual puritanism and sexual license—without, apparently, noting the contradiction—and it must always pretend to be amazed at every new revelation. Since 1963, it has found much to be amazed about.

Major sex scandals now come at ten-year intervals under a Conservative government, with minor ones cropping up at regular intervals in between. In 1973, we had an intriguing doubleheader, the Lambton-Jellicoe scandal. Tipped off by the husband of a call girl, a Sunday newspaper positioned one of its staff photographers to catch Lord Lambton in bed with her and another naked prostitute, smoking marijuana. Lambton, the minister in charge of the air force, carried it all off rather well, pointing out that most people, in his experience, required a little variety in their sex lives. But he had to resign, as did Lord Jellicoe, another government minister, who had been caught in the same trap.

While the Jeffrey Archer scandal of 1986 was entirely set up by the press—photographers staked out a prostitute receiving large sums of money, apparently in blackmail, from the former deputy chairman of the Conservative party—the great Cecil Parkinson scandal of 1983 showed an interesting progression. There, Parkinson, the former chairman of the Conservative Party and secretary of state for industry, was denounced by his former secretary and mistress, Sara Keays, who was carrying his baby. One might have thought that this had nothing to do with his public life, but he had to resign just the same. The chancellor of the exchequer, Nigel Lawson, survived a similar scandal by marrying the baby's mother. Without some vindictive or merely mercenary agent at work, there is no scandal and no story. The fact that the private secretary of Prime Minister Harold Wilson had two illegitimate babies while working for him (Wilson was not the father) was not even reported at the time—possibly because the real father was a journalist himself. But a recent book about Wilson suggests there may be other scandals yet to come. As always, we live in hope.

The greatest scandal to hit the Liberal party—in which its leader, Jeremy Thorpe, was charged with conspiring to murder his former homosexual lover—was once again brought to public attention only through the determined efforts of the man in question, Norman Scott. No newspaper dared print Scott's story until the appearance of the alleged hitman forced the case into court. Thorpe was found not guilty, of course, but the case destroyed him. In some more metaphysical way than is represented by a criminal conviction, he had been caught.

In the lulls between these ripe political scandals, the press busies itself exposing the sexual activities of anyone in the public eye. Major Ronald Ferguson, father of the queen's daughter-in-law, Fergie, duchess of York, was denounced by a prostitute from the massage parlor he attended. Russell Harty, a popular talk-show host, died in disgrace last year after being denounced by rent boys. Frank Bough, a TV personality, and Tom O'Connor, a comedian, were both recently sold to the newspapers by prostitutes.

THE ENGLISH DEMAND SEX BE ASSOCIATED WITH NAUGHTINESS

One feature of the new *style exposé* is its explicitness. We are told details of the victim's bodies (hairy in the case of Bough, weedy in the case of O'Connor) and of their performances in bed. Major Ferguson, we were told, declined to use a condom. Brave man! The film *Scandal*, in showing us a representation of Profumo and Keeler on the job, undoubtedly belongs to this new tradition. It is a tradition developing before our eyes. The reason we have so many more sex scandals in Britain is not that we are more sexually active than other nations. We almost certainly are not. It is because we cannot bear the thought of anyone being rich, famous, or successful. Sex is no more and no less than a means of bringing down the mighty. Since Mrs. Thatcher abolished the punitive element in income tax, this is all that we have left.

grand allusions

André Leon Talley visits Valentino's New York City retreat and learns that obsession takes no holiday

At a quarter to eleven in the morning, the Spanish-born, French-speaking ironing lady has the spray valve on a giant can of Easy-On starch at full throttle. She is attacking a pile of the linen sheets custom-made and hand-embroidered for Valentino by artisans in Portofino, Italy. The Italian fashion designer is in Manhattan for his annual two-week winter-season holiday, which he spends in his version of a private Plaza. "I hate hotels," notes the V, who always travels with three full-time gentlemen staff from his Roman villa. This morning, the majordomo and the personal valet are impeccably turned out in black barathea jackets and striped morning trousers. The personal chef wears cowboy boots, denims, and a T-shirt.

The V is still lying under the expansive, hand-rolled, and monogrammed linen sheet that covers his bed. Meanwhile, in the dark salon, the New York City florist Michael George is refreshing a baroque arrangement of lilies stuffed into a Ming vase worthy of a museum. The luxurious, detailed world of Valentino requires constant KP duty.

To insure that Valentino would be happy in his New York City home, eight floors above Central Park, required almost two years of attention from Peter Marino, the New York City society architect and designer. Transatlantic telephone calls and frequent junkets to Rome kept Marino in line as he supervised the creation of the Russian-inspired apartment, down to

LUXURY IN ABUNDANCE In a corner of the living room of Valentino's New York City apartment, opposite, an exuberant bouquet of lilies, roses, and parrot tulips by New York City florist Michael George sits on a Russian side table. The armchair is 19th-century French. Left: The Italian designer at ease in his Russian library.

WINGED CREATURES In the living room, an Italian Empire marble-topped table on gilded griffins holds a flock of 18th-century Chinese sandstone cranes and stacks of Valentino's favorite books on art and Russian houses. The mirrors between the windows are 19th-century Danish; the ebony cabinet, encrusted with pieces of

polychrome marble, is Italian. The carpet is a 19th-century Russian needlepoint. A Sèvres porcelain bucket holds an ivy topiary. Valentino's signature silk taffeta plaid is used on the walls, on the dwarf Georges Jacob side chairs, and for the curtains, which have hand-painted silk borders designed by Valentino.

PRIVATE PLEASURES In Valentino's guest bedroom, an early 19th-century Italian writing table of ebony inlaid with ivory stands at the foot of the Charles X mahogany bed. The painting of the tarantella is by the 19th-century Dutch painter Van Haanen. On the adjacent wall hangs a group of paintings, drawings, and engravings by the 20th-century French artist Jouve.

the stenciled floors, the curtains adapted from eighteenth-century Swedish patterns, and the upholstery of a sofa in an antique Turkish crewelwork marriage cape.

"I simply tried to transmit to Peter my boring perfection," says Valentino, while adjusting the salon's silk faille curtains in his own dark strawberry and cream signature plaid that resembles an elegant, oversized American gingham. A couturier's eye for fabric is evident in every detail of the apartment. An oval Russian conversation chair is upholstered in a lapis blue silk satin, hand-embroidered in the Russian style. A deep red eiderdown on the bed tops the linen sheets that are changed each morning. Ironed first in the laundry nook, they are completely reironed in situ.

Even Valentino's silk socks, with V monograms hand-stitched in red thread on tiny linen squares, are ironed, then stacked neatly, just like the oversized white damask napkins, the linen coasters for the silver wine decanter trays, and the white cotton-jersey gloves the staff wears when serving lunch, dinner, or drinks.

Why this obsession with detail—the ironed socks and sheets, the potpourri dried and color-matched to the bouquets of full-blown Forever Yours and American Beauty roses arranged in cranberry decanters throughout the rooms?

"Maybe this is a flaw in me, but I am a slave to perfection," says the V. "Creating homes with such detail and attention is a full-time job. Some people laugh today when you say you iron your sheets on the bed. But for me this is a careful detail, a part of the visual beauty of my daily life. My beds are never fully made up, in the sense of covered up. The sheets must be perfect. Traveling with my personal chef is practical, not pretentious. When I go to Gstaad, there are usually five members from my house in Rome."

In the New York City apartment, Valentino can look around and admire his two white Sèvres buckets that hold ivy topiaries, a flock of sandstone cranes posed on his Italian Empire table mounted on gilded griffins, his *(Continues, page 564)*

CHECKS AND BALANCES In the library, the walls are covered in Valentino's signature gingham plaid by Georges Le Manach. The mahogany side chairs and settee are early 19th-century Russian; the sofa is upholstered in an antique Turkish wedding cape. The large painting is early 17th century, from the North Italian school.

INTERNATIONAL STYLE In the living room, above, *a pair of French 19th-century armchairs and bookcases made for the apartment in the Russian style flank the 18th-century Italian fireplace of* giallo antico *marble. The Portuguese painting of a child in ceremonial dress which once belonged to Coco Chanel, faces three rare Meissen articulated Chinese figures. The set of four vases on the bookcases are Chinese* famille verte *porcelain.*

PRIVATE PLEASURES In the designer's bath, left, *an 18th-century Spanish screen of embossed leather and gilt has been inlaid into the mahogany paneling. The mirror reflects the ceiling medallion.* Right: *In his bedroom, Filippo Palizzi's painting* The Exit from Noah's Ark, *1864, hangs over the gilt and mahogany bed from Lucca, circa 1810–15.*

The movie *Dang[illegible]* helped make dé[illegible] a national pass[illegible]

Opposite: Glenn Close as the calculating villainess—always precariously close to falling out of her 18th-century dress. Above: For the 1989 temptress—a bra pretty enough to wear out. By Dana Deatherage. About $279. Untitled, [illegible] L'Animale, Englewood NJ; [illegible] Baker, Providence RI. When a lot of bare skin is exposed, bright lips may look garish. Here, the neutral color—Elizabeth Arden's Honey Mauve Luxury Lipstick. This page photographed at Mr Chow of N.Y.; hair, Mitch Barry; makeup, Andrea Paoletti. Details, more stores, last pages.

Fashion Editor: Polly Mellen
Photographer: Wayne Maser

beauty and the breast

Décolletage hasn't been as fashionable—or as dramatic—since the 18th century. Now there's cling, there's cleavage, there are sheer tops that expose the bosom to full view

BRIGITTE LACOMBE

Why the **bust boom** now?

Cynthia Heimel offers an uplifting theory...

Imagine my horror when I discovered my curly hair is out of fashion! Hair, I have read, must now be sleek, smooth, straight.

My hair has been chic for twenty years, exactly as long as my body has been out, out, out. I used to look at pictures of Twiggy, then at myself. I had these unsightly breasts, Twiggy didn't. It was awful.

Now my hair is out, but my body is happening! Breasts are big, breasts are back, breasts are boffo! I've seen *Dangerous Liaisons*, a movie so riddled with mammaries that men in the audience have to be restrained from clawing at the screen. And I've seen the spring fashions. There is cleavage, there are bustiers, there are just plain bras. We're not talking naughty décolletage, we're talking naked flesh. It's as if every designer in the world is holding a wet T-shirt contest.

Now that they're out of the closet, breasts have become a polite topic of conversation. Only last night, I listened to a male politician, a male lawyer, and a female film developer discuss nipples in detail. "Let's see yours," the politician said, unzipping the film developer's blouse. She let him for a while.

But wherefore all this bustiness? Is there more to this than fad? Is this sociology? Here's my theory:

We know that the good designers are somehow in touch with the mass unconscious, and clearly the mass unconscious is up to something.

I think these rampant breasts are a peace offering to men. (Wait a second, let me finish!) The women's movement has been hard on men. We've had to be. But feminism has confused men right down to the core, given them doubts about the essence of their masculinity.

This is not what we had in mind. A male with an identity crisis is an unhappy male, an angry, hostile male, a male who will promise faithfully to call and then rip up your phone number into a million pieces and throw it out the window. A male who equates commitment with emasculation, a male who would wander the streets alone rather than risk any more psychic pain.

By offering up our breasts, our essential femininity, we're symbolically saying, "Hello, sailor! Listen, we don't want to be oppressed, but we still like you. We think you're strong. And sexy. Come here."

This, as long as it's not perceived as capitulation, is not a bad message. It's just an option. You don't have to suddenly strip if you're not in the mood.

And if you are in the mood but have a sinking feeling that you're more like Twiggy than Madonna, stop despairing. Go see *Dangerous Liaisons*, marvel at the clever undergarments. Anybody can have cleavage.

But what the hell am I going to do about my hair?

William Geist hasn't a clue, but welcomes the view...

The male perspective on *breasts*?

Wow, I don't know. I try to see them as often as I can. Twice a month or so, which may not sound like a lot, but not bad for a married man, in a small town, without a car. We're all glad to see them back, excavated by plunging necklines, bubbling to the top after being trapped down there without air for so long.

It's a body part that certainly needs no introduction; however, sightings became so rare that one wondered if they weren't on the verge of evolutionary extinction—like little toes (sort of)—what with all that unisex business and gaunt chic and 55 MPH speed limits and the compliment "full figured" coming to mean: fat slob.

Alan Alda may have liked it, but the guys down at Earl's Topless à Go Go outside Fort Gordon, Georgia, certainly didn't. These were tough times for guys like us, who grew up during The Great Breast Epoch, when the likes of Marilyn Monroe and Mouseketeer Annette Funicello held sway.

My views of breasts back then varied from the ones I could get while walking, haltingly, past the girl next door's house at 10:47 P.M. to those glanced during frequent visits to Himlicher's Drug Store, which carried *Playboy*, *National Geographic*, and *California Volleyball* magazine.

I tried to view them through the armholes of sleeveless blouses, but I never resorted to the use of power tools, the way Craig did in the school shower rooms.

With fashion, as with oven roasters, it's always something: breasts, legs, backs, wings, giblets.

But why the bust boom now? A recent wire-service story attributed the trend to a "conservative tide that has brought back old-fashioned values promoting a traditional stay-at-home lifestyle." Stay home and what? Watch Mom dance topless in the family room?

Or could it have something to do with all of us getting, uh, fatter, which is not what you like to see on the bottom, but can be gangbusters on top?

My perspective on this trend is that I'm just happy to see them—it—although it has sent designers, plastic surgeons, and others scrambling. The plastic surgeons are suddenly performing record numbers of breast augmentations instead of the breast reductions that were still all the rage just a couple of years ago.

The smart ones never throw anything away.

beauty and the breast

movers and shakers

TRIGGERED BY THE SPIRIT OF THE SWINGING SIXTIES AND A RENEWED INTEREST IN THE AMERICAN WEST, DESIGNERS ARE PUTTING ON THE FRINGE IN EPIC PROPORTIONS

BORDER LINES
"Fringe is fluid," says Pepito Albert. "It brings another dimension to the fabric." This page: Pepito Albert's rayon strapless dress. About $275. Barneys New York; L'Animale, Englewood NJ; Knit Wit, Philadelphia. Ballantyne's cashmere cardigan. About $450. Berk, NYC. Opposite: Jean Paul Gaultier's wool smoking jacket with fringed bottom, matching skirt. Suit, about $1,475. Bloomingdale's; Dayton's; Maxfield, Los Angeles. Baryshnikov Bodywear bodysuit in French cotton. About $24. Taffy's, NYC. These four pages: hair, Oribe for Oribe at Parachute; makeup, Laura Mercier for Trish McEvoy. Details, more stores, last pages.

Fashion Editor:
Carlyne Cerf de Dudzeele
Photographer:
Oliviero Toscani

movers and shakers

FRINGED ARIAS

color wheel

Spring accessories blaze with color: intense shades of orange, yellow, and green. Always vibrant, they are worn color on color or monochromatically

yellow fever

SONIA RYKIEL
PARIS
NEW YORK
TOKYO

Colorful accessories no longer need to be anchored by black; now they work—in a mix—one bright on top of the other. This page: Patricia Underwood's straw hat (about $260) and Prada's sandals (about $175) frame a bright vest and bathing suit. Giorgio di Sant'Angelo's wool vest (about $260), silk stretch gauze bathing suit (about $200), and rolled-up silk stretch gauze leggings (about $160). Opposite: Echo's silk chiffon scarf (about $80) and Christian Roth for Optical Affairs' suede sunglasses (about $500), with Sonia Rykiel's cotton sweatshirt worn inside out (about $110). These six pages: photographed at the Fontainebleau Hilton Resort and Spa, Miami Beach, Florida; hair, Christiaan; makeup, Sonia Kashuk. Details, more stores, last pages.

Fashion Editor: Polly Mellen
Photographer: Arthur Elgort

mixed greens

The greening of accessories. This page: Echo silk chiffon scarves (about $80 each) and l.a. Eyeworks sunglasses (about $120). With bike shorts from Bodiform by Capezio Ballet Makers (about $20). Robert Mannino cotton Lycra cropped top (about $50 with bottoms, not shown). Opposite: A close-up of the Prada bag (about $395), Montes De Oca bracelets (about $80 each), and Calvin Klein Collection flats (about $160), all of which are shown above. Details, stores, last pages.

orangerie

Last winter, designers showed bright clothes worn monochromatically; this season, accessories get into the act. Opposite: Bracelets by Martha Sturdy, Canada (about $65 each), sunglasses with orange-tinted lenses by Alain Mikli (about $175), and a bag by Isabel Canovas. Willi Smith's striped T-shirt (about $58). Topping it all: Patricia Underwood's straw hat (about $260). This page: The season's new silhouette—a hip-slung belt, low-wrapped sarong. Ruza Creations belt (about $36) and Patricia Underwood scarf tied around the hips (about $110). Details, stores, last pages.

color wheel

fiesta wear

Fashion Editor: Carlyne Cerf de Dudzeele
Photographer: Neil Kirk

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Calvin Klein

Talking Fashion...

Editor: Gabé Doppelt

Does Bruce Willis *insist* that his "buddy" imitate the stubble, pressed-lip demi-smirk?

Doormen from Xenon (c. 1982) or Sly Stallone and "pals"?

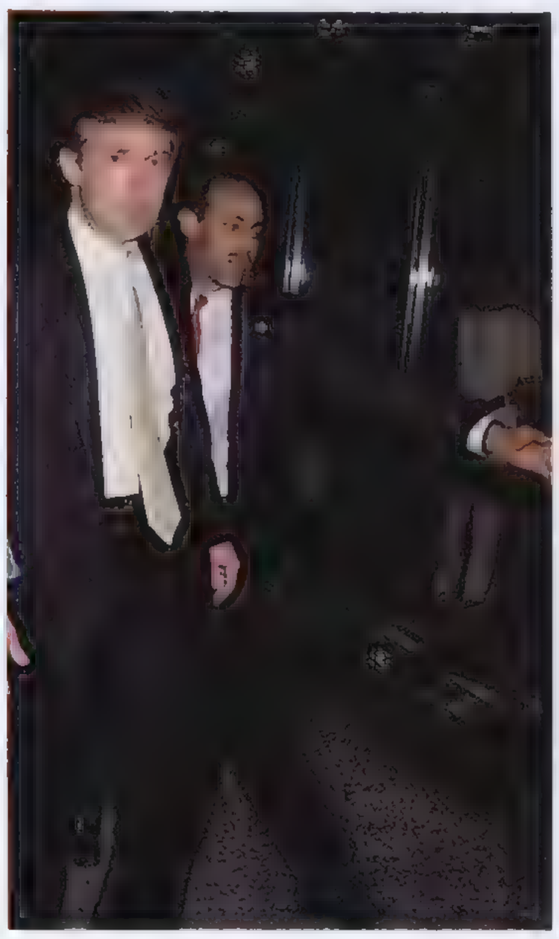
Those who play together, stay together: Madonna and "training partner"

body double

They're conspicuous in their inconspicuousness. They're named Vincent, Lance, or Rasheed. They're armed. They're the last word in eighties excess and they come custom-made. For today's state-of-the-art celebrity, hulking thugs in cheap-looking jackets no longer suffice (unless, of course, the celebrity is himself a cheap-looking thug). Today's tycoons and entertainment greats fend off publicity-minded terrorists and assassins (as well as the hoi polloi) by surrounding themselves with people who look just like themselves—only bigger, brawnier. "I gotta be me," they seem to say, "and so do my boys."

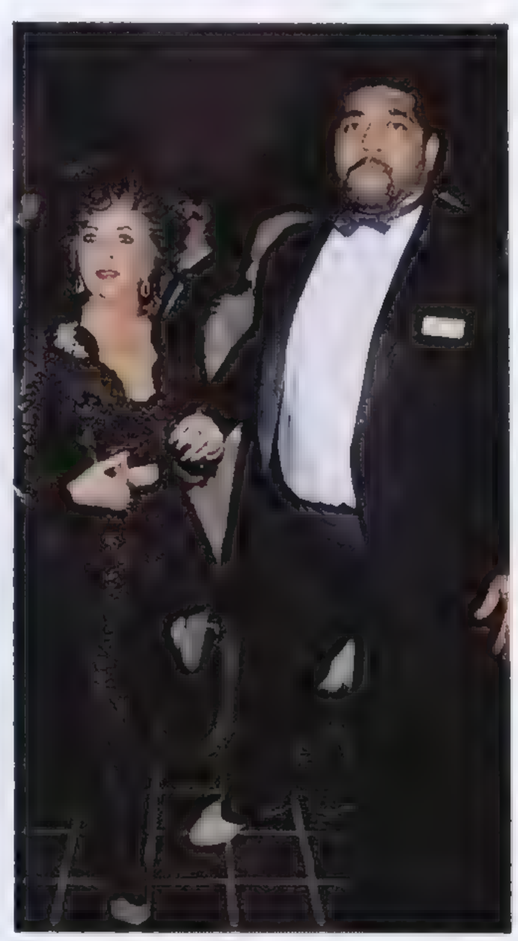
Incredibly, Prince and his equally distinctive "large acquaintance" don't clash.

Bicycle caps. Sweatshirts. Mouths agape. Eddie Murphy *à deux*



Political aspirations? Faux Secret Service paraphernalia on Donald Trump's escort

The future king of England takes a dip with one of his "subjects." While the bodyguard is taller, Prince Charles maintains his majesty by being better built.



Elizabeth Taylor and her dashing "escort" are the talk of a fund-raiser.

RON GALELLA, LTD., SYGMA, GAMMA LIAISON

(Talking . . . *continues, page 538*)

LUTZ

Chloé

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fear and clothing

Even the intrepid CYNTHIA HEIMEL can be intimidated by those elegant boutiques

I am walking down Madison Avenue pretending to be Pat Buckley. That commanding mane of highlighted hair, those bold slashes of eyeshadow, that impeccable social lineage—I've got it all and I'm invincible.

I have to be Pat Buckley because there are two types of boutiques in New York City.

There is the cheesy boutique full of cotton-jersey dresses that will lose their shape during their first wearing, full of smarmy smiling salespeople who are so eager to help, so perky, so friendly that you *must* punch them in the face. The kind of salesperson who, when you try on a cotton-jersey dress that turns you into an elephant, squeals "fabulous!" The kind of salesperson who thinks a cheap patent-leather belt will cover cretinous tailoring.

Then there are the boutiques full of clothes that make you see God. Boutiques full of clothes of such exquisite cut, such insouciant elegance, such brilliant frivolity that tears come to your eyes and your insides contract with yearning. Boutiques full of salespeople who want you dead.

Well, maybe not you, but me. They take one look at my cheap and cheerful Agnès B. skirt and Dr. Martens shoes and wonder why there isn't some sort of legislation, why we *insist* on having a democracy.

So I'm walking down Madison and I'm method-acting. "I am Pat Buckley. I am Pat Buckley," I chant under my breath. I feel imperiousness enter my soul.

The woman at Giorgio Armani doesn't think I am Pat Buckley. She, a wasp-waisted Amazon in her twenties, thinks I am her wayward daughter. A syrupy nursery-school tone oozes from her as I swoon over a pair of Katharine Hepburn trousers, and stare, Buckley-like, at her baggy pantyhose, trying to counteract her condescending tone. European girls are kissing the doorman, telling him they'll see him on Thursday.

I drift across the street to Gianni Versace, where I am met by a cold blast of contempt, junior-high style. The three saleswomen look at me, whisper to each other, laugh, study their nails. No one else is in the shop; they don't offer to help. When I ask for assistance, it is grudgingly given.

The saleswoman at Yves Saint Laurent thinks I am a rodent. Her scathing glance rakes over me, and by the time she gets to my shoes her consternation is palpable. "What eez this *ferret* doing in my shop?" her Gallic brain wonders. So do I, and run.

At Ralph Lauren, I am Pat Buckley at a classy, horsey boarding school. Everybody loves me, I love everybody and a pair of earrings. The salesgirl and I share a rueful glance when it turns out that these cost about eight hundred dollars more than I expected. I try on clothes; salespeople wait, *(Continued on page 546)*

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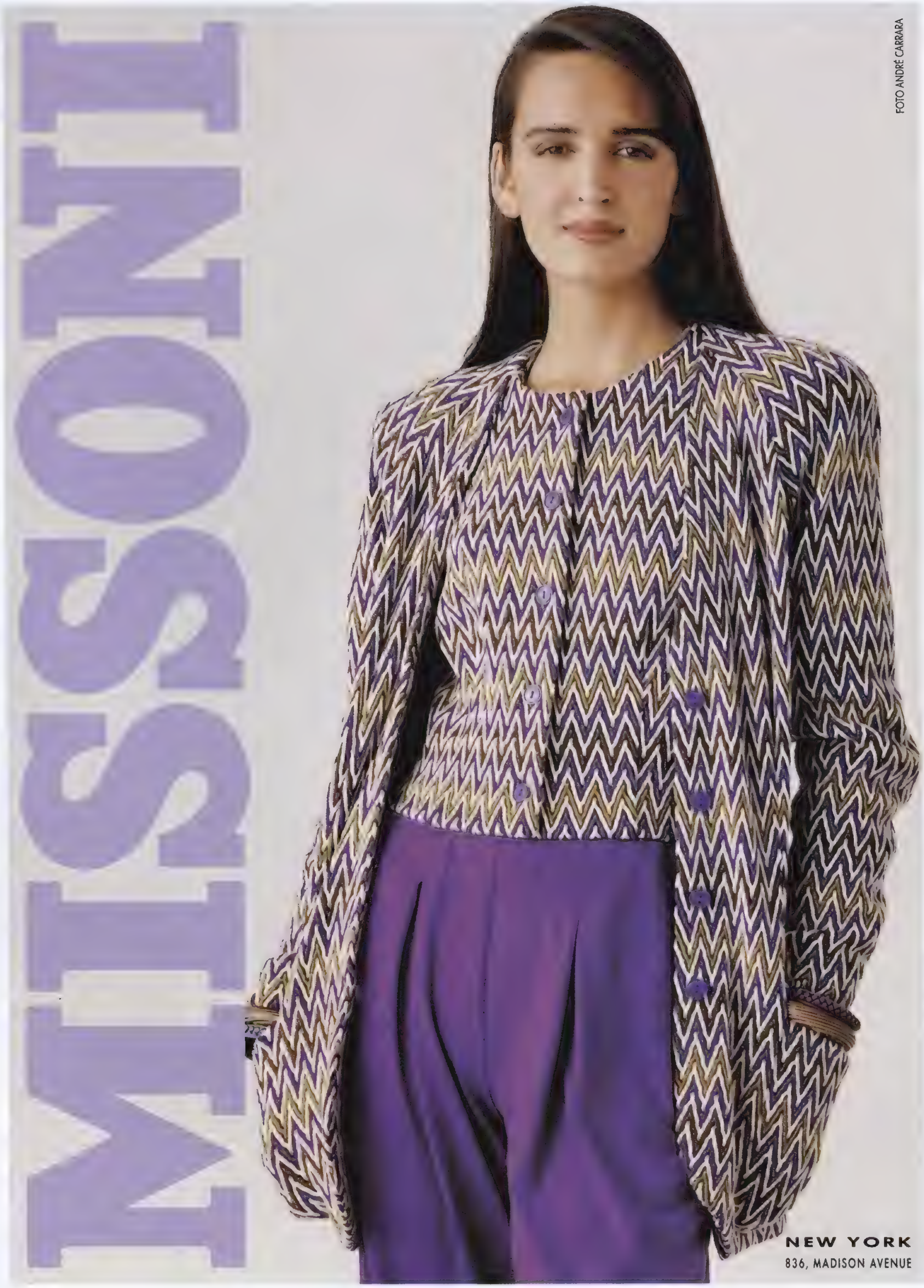
FOTO ANDRÉ CARRARA
NEW YORK
836, MADISON AVENUE

Talking Fashion...

help, don't push, want to know where I got my jacket. A salesman, in a fit of candor, tells me that a certain blouse may be tight across the breasts, then giggles when he realizes he has said the word breasts. I could stay here all day chatting. I'm suddenly crazy for Ralph Lauren, and I'm a Matsuda sort of girl.

At Matsuda, on Park, I inspect what turns out to be a three-hundred-dollar pair of leg warmers. But they are heavenly. The Caribbean salesman, very confused, doesn't know what he's doing there, which makes me like him enormously. However, his place is taken by a pert young woman who wants me to buy trousers that are too big, and who tells me a coat is "really slimming." Now this coat is a dream coat, a confection of pure delight, and I don't want anyone to tell me it is "slimming." Slimming, forsooth! Are we in Loehmann's?

"Did you notice that I didn't flinch when he said that jacket was two thousand dollars?"

At Chanel on Fifty-seventh Street, I want to try a black suit. Nothing will fit, and the salesgirl tells me so. The only black suit is a forty-four, which turns out to not be the forty-four I'm used to, but a size fourteen. "We do have this one Audrey Hepburn number," she whispers, her hand on my arm, "scoop neck, three big buttons; should be great, but there's something wrong with it. It's cut badly, or something. It has three-quarter sleeves. Don't bother." We gossip about sleeve length for a while and become best friends.

To Bijan on Fifth I take a man. "Pretend you're William F. Buckley," I hiss as we stare at the glass palace, painfully aware of the By Appointment Only sign.

"But I'm a Democrat," he whines, peering through the window. "These clothes would be perfect if I were always in a limo. Limo-wear."

We go in, tell a frosty blond that no, we don't have an appointment, ask if we could look around anyway. Somehow, we can. A man of Cary Grant demeanor escorts us with great urbanity. We goggle at the crocodile shoes, at the clocks set to every time zone with a celebrity's name on every face. There is a look in the salesman's eye that mocks the pretension around us, finds it gently amusing. We end up chatting about, of all things, bagpipes.

"Did you notice that I didn't flinch when he said that jacket was two thousand dollars?" my friend says on the way to Hermès. "Aren't you proud?"

At Hermès, no one cares whether we live or die. They're trying to cope with the sea of patrons who want status scarves. I claw my way to the front, ask for a Statue of Liberty scarf, my fave; the woman says, "No more." "Never again?" I ask. "I deed not say that," she says Frenchly, primly, strictly, waving an admonishing finger. This is too exhausting.

So I drop off my man and go downtown to SoHo, my own turf. In the cab, I shake off the Buckley persona; it can't cope south of Fifty-seventh. I go to Jacqueline Schnabel's Azzedine Alaïa shop on Mercer. In the cavernous, voluminously draped shop is an uptown couple, all blond and glossy and Upper East Side. A black-clad, ponytailed man glares at them with loathing. A saleswoman skips past, stares in the mirror, grimaces secretly at the glossy couple, nods amiably to me. I try on a skirt and realize that attitude is in the eye of the beholder.

(Talking. . . *continues, page 550*)

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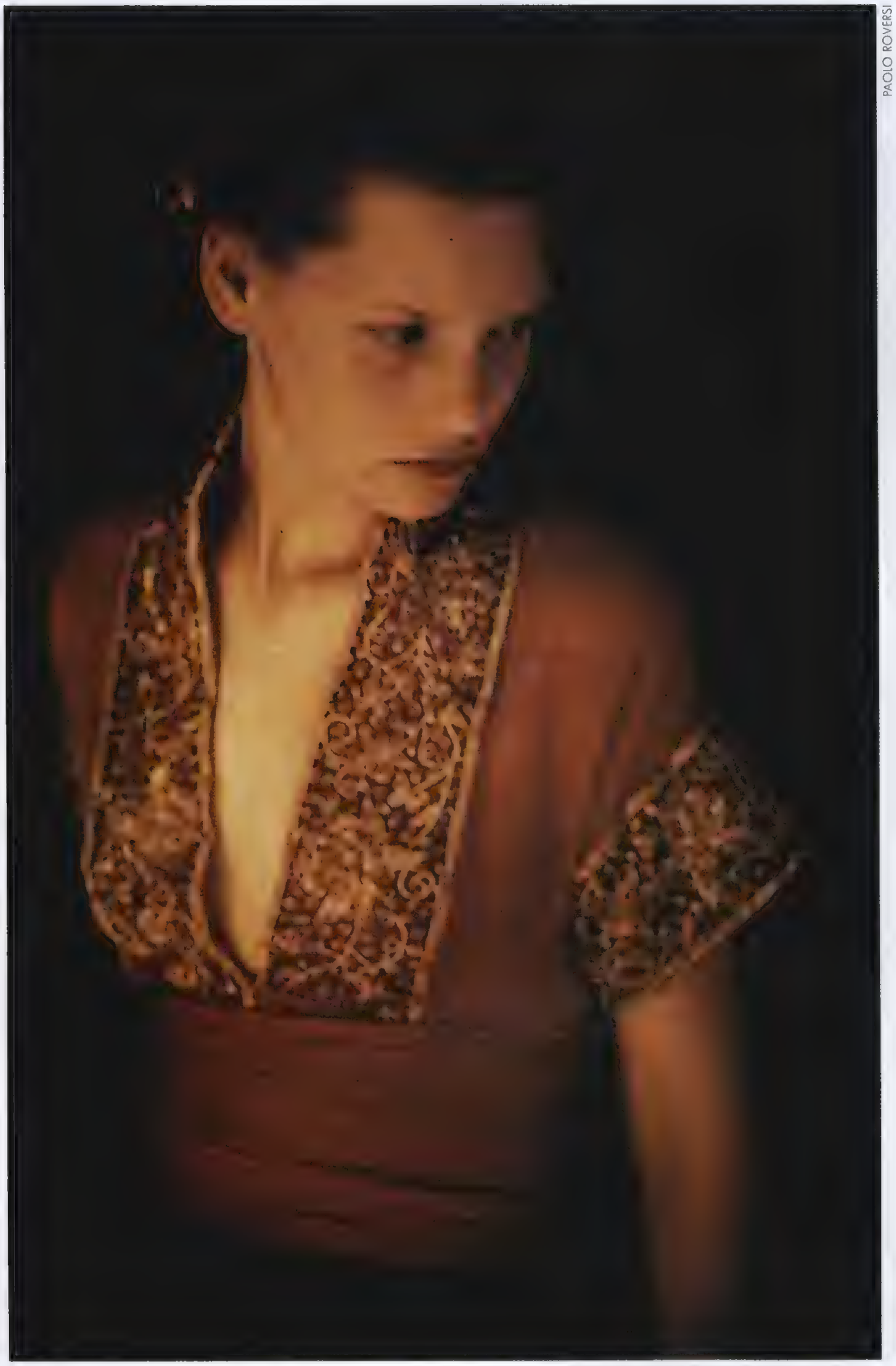

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breaking in

NELL SCOVELL cracks the dress code at eight elegant boutiques

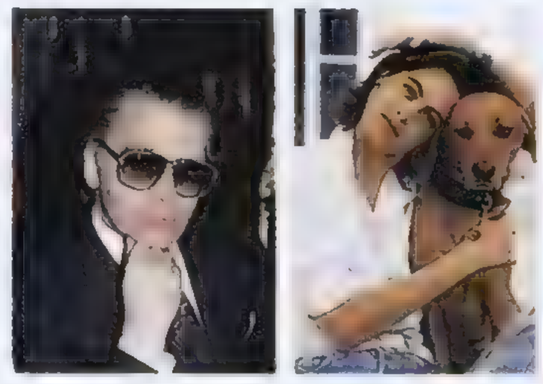
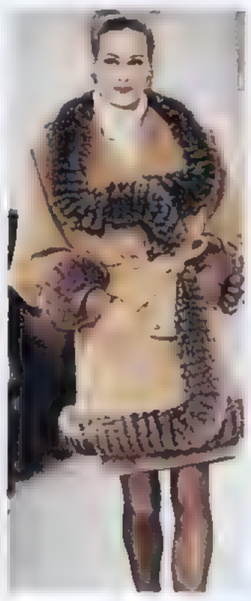
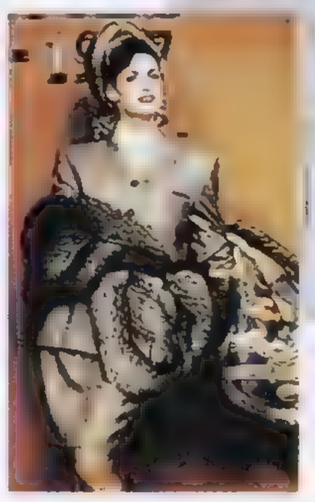
"May I help you?" is a simple question. A gentle question. It does not imply, "Get out of here, lowlife, you don't belong." Yet many shoppers avoid big-name boutiques, fearing an onslaught of saleswomen who are all too eager to—oh, horrors—*help*.

Personal attention can be intimidating, but it has advantages. When Robin Givens needs a new Versace but is tied up during regular hours, the boutique opens early the next day. And when Gloria Von Thurn und Taxis shops at Lacroix in Paris, women wheel racks across a courtyard so the princess can view the prêt-à-porter without leaving the couture salon.

Clearly, some clients are more "special" than others, but even first-timers are guaranteed a "May I help you?" If you're just looking, don't admit it. "Thank you, I'll let you know" buys time and leaves lines of communication open.

Snooty saleswomen who bask in the reflected affluence of their customers still exist. If a saleswoman sniffs when you balk at a two thousand dollar belt, remind yourself that she is part of the proletariat and possesses neither capital nor means of production and must earn her living by labor. Concocting a lie about how you left your checkbook at home and will come back for the belt tomorrow—if your husband/mother/sister approves—is unnecessary.

To overcome your fear of the unknown, eight of the most elegant boutiques in New York City and Paris are described below. Familiarize yourself with the shops and the next time you walk by, just greet the doorman by name and breeze on in. Once inside, remember that pants are called "trousers," shirts are called "blouses," and if you have to ask. . . you'd better have a credit card ready.

	Yves Saint Laurent *6, place St. Sulpice, Paris*	Hermès *24, faubourg St. Honoré, Paris*
Setting	***Location:*** *17th-century freestone building with private apartments above.* ***Layout:*** *1st floor—ready-to-wear. Mezzanine—furs, leathers, shoes.* ***Decor:*** *blond wood, beige carpet, dark brown leather sofas, indirect lighting. 6 curtained dressing rooms with big mirrors.* ***Background music:*** *Mozart, Jane Birkin, Sade, Julien Clerc, soft rock from local radio station.*	***Location:*** *renovated 18th-century building with large windows.* ***Layout:*** *1st floor—ready-to-wear, scarves. Women: 2nd aisle to the left.* ***Decor:*** *off-white walls, tiled floor with beige carpeting, glass and cherry wood counters, soft overhead lighting. 3 dressing rooms with curtains with 2 facing mirrors. Mezzanine: Loeb made-to-order shoes, silver and gold jewelry.* ***Background music:*** *none.*
People	***Doorman/guard:*** *none.* ***Manager:*** *Mme Martineau.* ***Staff:*** *4 saleswomen, 2 salesmen, on salary only. Average age: 28. Languages spoken: French, English. Uniform: their choice of YSL clothing, usually in fairly neutral colors.* ***Alterations:*** *for a small fee, by Jacqueline, Hélène, Danielle.* ***Whom you might run into:*** *Jeanne Moreau, Marcello Mastroianni, Princess Faical, Duchess of York, Catherine Deneuve.* **Duchess of York and Catherine Deneuve**	***Doorman/guard:*** *none.* ***Manager:*** *Mme de Bonneval (for ready-to-wear).* ***Staff:*** *10 saleswomen, on salary. Average age: 40. Languages spoken: all Romance, English. Uniform: beige blazer with Hermès emblem, black skirt, turtleneck pullover or blouse with Hermès print.* ***Alterations:*** *free, by a team of five.* ***Whom you might run into:*** *Princess Ira von Furstenberg, Comte de Paris, Françoise Giroud, Karl Lagerfeld, Ines de la Fressange.*  **Karl Lagerfeld and Ines de la Fressange**
Clothing	 ***Most expensive item:*** *about $12,600 beige cashmere coat lined in squirrel fur, trimmed in sable.* ***Least expensive item:*** *about $250 sleeveless silk T-shirt.* ***Classic white silk blouse:*** *about $400.* ***Dominant colors:*** *brights.* ***Shopper's attire:*** *well dressed; many outfitted in last season's YSL. Frosted hair is pulled back; sunglasses are optional.* 	***Most expensive item:*** *about $9,950 fox stole lined in Hermès tie silk.* ***Least expensive item:*** *cotton T-shirt, about $150.* ***Classic white silk blouse:*** *about $400.* ***Dominant color:*** *none.* ***Shopper's attire:*** *furs to roller skates; women in jodhpurs are probably on their way to Le Jockey Club.* 
What not to say	*The "t" in Saint*	*The "H" in Hermès*

Karl Lagerfeld

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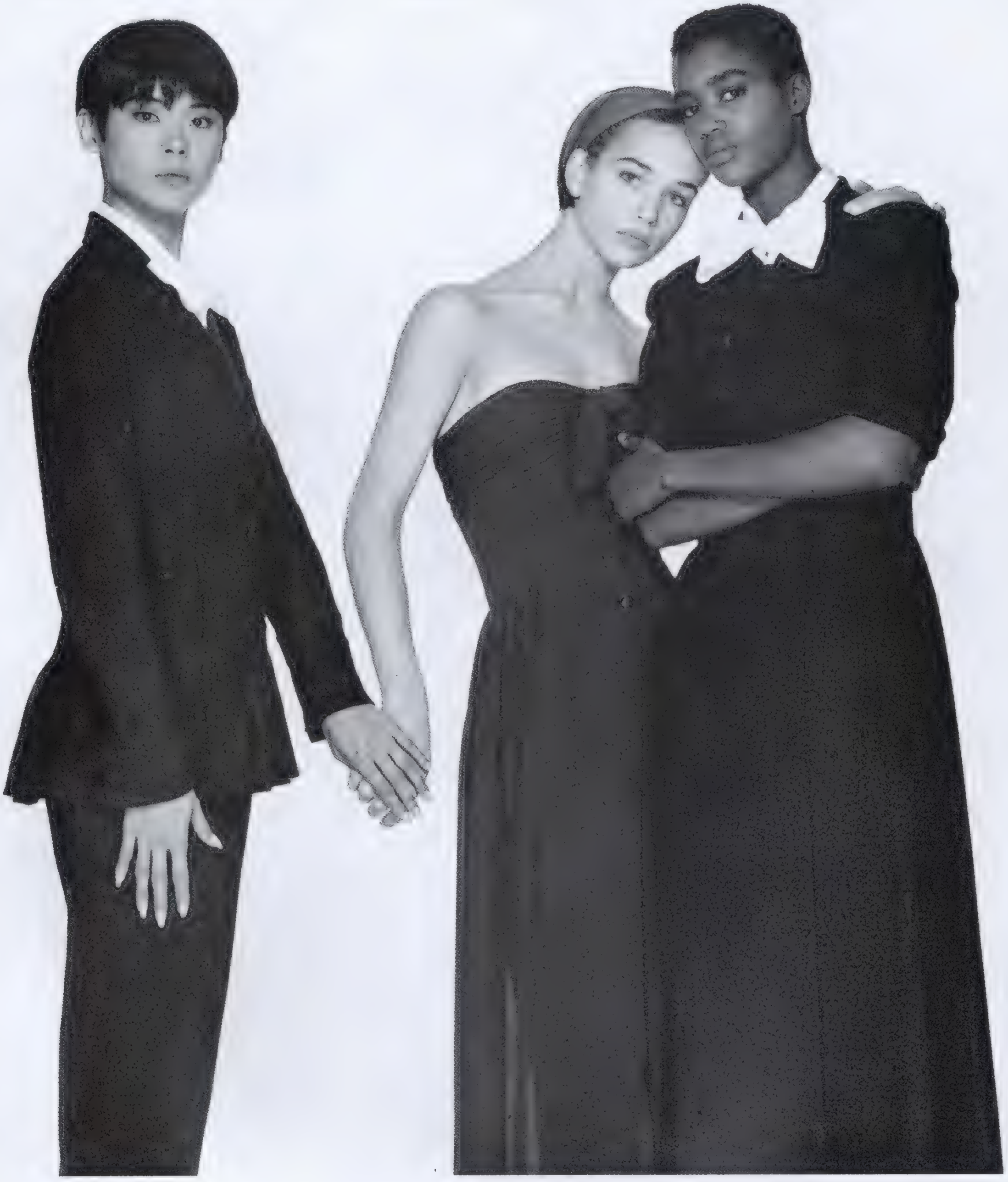

Karl Lagerfeld

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B.C., CANADA

RICH'S
ATLANTA, GA.

TORIE STEELE
BEVERLY HILLS, CA.

Karl Lagerfeld

ELIZABETH ARDEN
NEW YORK, N.Y.

HENRI BENDEL
NEW YORK, N.Y.

MARSHALL FIELD'S
CHICAGO, IL.

WILKES BASHFORD
SAN FRANCISCO, CA.

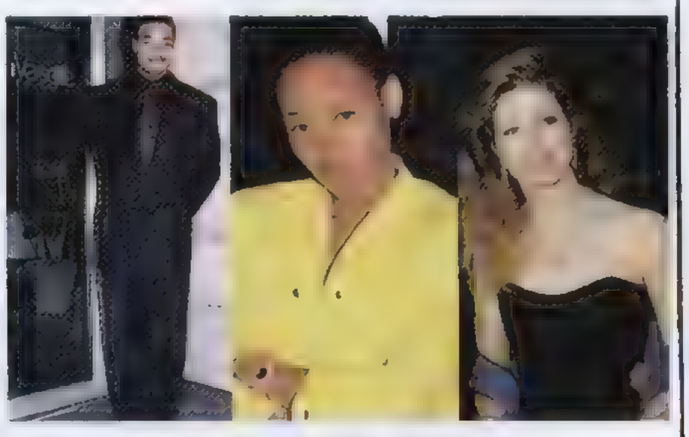
Gianni Versace

816 Madison Avenue, New York, NY

Setting

Location: *a drab brick corner building; robotic mannequins in darkened display windows.* ***Layout:*** *1 level. Women: left (men: right; cash register: dead center).* ***Decor:*** *granite floors, gray marble bench, recessed (very recessed) lighting. 4 steel-rod dressing rooms with heavy mirrored doors. Overall design by Milanese architect Lorenzo Carmelini.* ***Background music:*** *soft rock, tracks by Versace pals George Michael and Bruce Springsteen, who take vacations at the designer's Lake Como retreat.*

People



Doorman John Scott; Robin Givens; Diandra Douglas

Doorman/guard: *John Scott.* ***Manager:*** *Leslie Tung.* ***Staff:*** *4 saleswomen, on commission. Average age: 25. Languages spoken: all Romance, Chinese, Turkish. Uniform: navy or gray Versace suit with black or white blouse. Refreshments: upon request.* ***Alterations:*** *free, by Ingrid.* ***Whom you might run into:*** *Candice Bergen, Faye Dunaway, Diandra Douglas, Jane Seymour, Robin Givens, Phil Collins, Luther Vandross.*

Clothing

Most expensive item: *$5,000 wool suit with long riding jacket and ruffled, tiered skirt.* ***Least expensive item:*** *$190 silk scarf.* ***Classic white silk blouse:*** *$830.* ***Dominant color:*** *black for fabrics; silver for chain-mail clothes and accessories.* ***Shopper's attire:*** *blue jeans, fur coats, Bulgari.*

What not to say

"Excuse me, but when does your sale start?"

Comme Des Garçons

116 Wooster Street, New York, NY

Setting

Location: *two-level store on a truck-lined street in SoHo.* ***Layout:*** *Women—street level.* ***Decor:*** *concrete floors, exposed heating ducts, steel beams, industrial lighting, concrete benches. 5 dressing rooms (no mirrors); Godzilla-sized communal mirror in main area.* ***Background music:*** *Seigen Ono, Judy Garland.*

People

Madonna and Joni Mitchell

Doorman/guard: *always alternating; buzzes open front door.* ***Manager:*** *Tomoko.* ***Staff:*** *4 saleswomen, on commission. Average age: 27. Languages spoken: all Romance, Danish, Dutch, and Japanese. Uniform: clothing by Rei Kawakubo.* ***Alterations:*** *for a fee, by Donna.* ***Whom you might run into:*** *Cher, Lisa Bonet, Madonna, Joni Mitchell, Ellen Barkin, Timothy Hutton, Willem Dafoe, Gregory Hines.*

Clothing

Most expensive item: *$3,200 silk organdy evening dress.* ***Least expensive item:*** *$20 nylon socks.* ***Classic white silk blouse:*** *$335.* ***Dominant color:*** *black.* ***Shopper's attire:*** *black boots, black leggings, black T-shirt, black leather jacket; gold credit card.*

What not to say

"I just love this . . . what is it?"

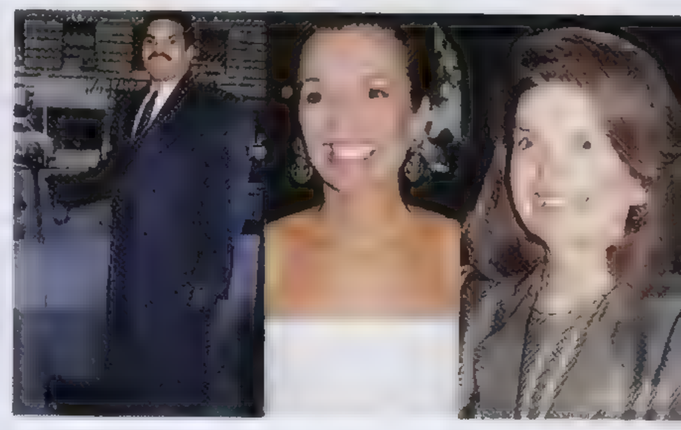
Giorgio Armani

815 Madison Avenue, New York, NY

Setting

Location: *five-story brick town house on same block as Valentino and Versace.* ***Layout:*** *1st floor—women's couture. (Beware of tricky elevator: enter face forward, exit to your right.) 3rd: Emporio.* ***Decor:*** *indoor-tennis-court matting on floor, fiberglass paneled walls lit from behind. 3 cramped dressing rooms; large communal mirror in showroom.* ***Background music:*** *Brazilian, reggae.*

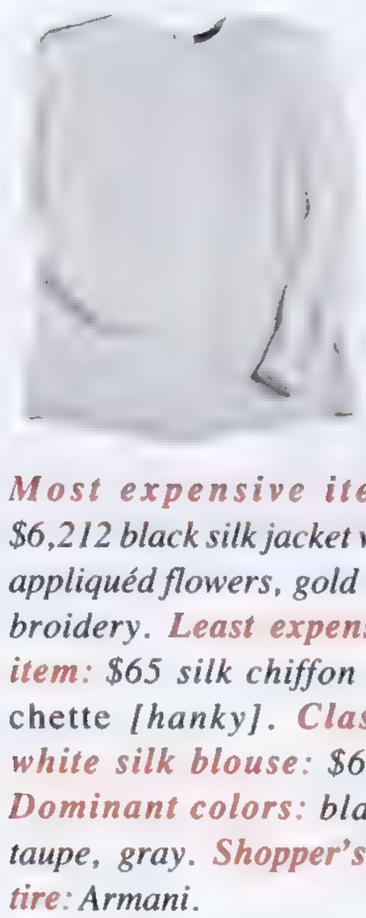
People



Doorman Roy Sangster; Lee Radziwill; Jackie Onassis

Doorman/guard: *Roy Sangster.* ***Manager:*** *Paula Espada.* ***Staff:*** *6 saleswomen, on commission. Average age: 24. Languages spoken: all Romance, Korean. Uniform: black skirt, white blouse, cream stockings. Refreshments: upon request.* ***Alterations:*** *free, by Eugenia.* ***Whom you might run into:*** *Glenn Close, Jacqueline Onassis, Lee Radziwill (employee).*

Clothing



Most expensive item: *$6,212 black silk jacket with appliquéd flowers, gold embroidery.* ***Least expensive item:*** *$65 silk chiffon* pochette *[hanky].* ***Classic white silk blouse:*** *$600.* ***Dominant colors:*** *black, taupe, gray.* ***Shopper's attire:*** *Armani.*

What not to say

"I'm looking for something without shoulder pads."

Fashion...

Chanel

5 East 57th Street, New York, NY

Location: white-faced building on busy street. Layout: 1st floor—cosmetics, accessories. 2nd—shoes, suits, evening wear. 2 sitting areas with telephones, magazines. Decor: beige and black interior, mirrored staircase. 6 dressing rooms with wraparound mirrors. Background music: none.

The sole salesman: Tom Shoemaker

Doorman/guard: 2 guards. Manager: Brigitte Gorrand. Staff: 19 women, 1 man, on commission. Average age: 32. Languages spoken: French, Spanish, Arabic, Japanese, German. Uniform: black skirt, white shirt, cardigan (optional), accessories (encouraged). Salesman wears a suit. Refreshments: served by a maid. Alterations: for a fee, by Dolores. Whom you might run into: Jerry Hall, Cornelia Guest, Japanese tourists.

Most expensive item: $8,405 black velvet evening suit embroidered with flowers. Least expensive item: $100 earrings. Classic white silk blouse: $530. Dominant colors: black, white, navy, red. Shopper's attire: 1st floor—varied (due to street traffic); 2nd—minks.

"This belt is made of real gold. . . isn't it?"

Valentino

823 Madison Avenue, New York, NY

Location: newly renovated black storefront on ground floor of brick building. Creative window dressing sometimes includes mannequins with topiary heads. Layout: 1 level. Women: left (men: right). Evening wear: back and right. Decor: mirrored foyer (for last-minute hair checks), gray Italian marble floor with inset logo, marble counters, black lacquered cases, some natural light. 5 fully enclosed dressing rooms (one bigger than most Manhattan apartments). Background music: Prince, European rock.

Doorman Luis Quiles; Mary Tyler Moore; Maria Shriver

Doorman/guard: Luis Quiles. Manager: Mr. Miguens. Staff: 8 saleswomen, on salary. Average age: 25. Languages spoken: all Romance. Uniform: black skirt, black jacket with white dots, black and off-white striped blouse, by Miss V. Changes with season. Alterations: for a fee, by Alicia and others. Whom you might run into: Ann Getty, Sophia Loren, Maria Shriver, Martina Navratilova, Mary Tyler Moore, Joan Collins.

Most expensive item: $5,950 beaded blouse (shown with $2,420 satin skirt, $500 sash). Least expensive item: $145 silk scarf. Classic white silk blouse: $1,140. Dominant color: "Valentino" red. Shopper's attire: dressy.

"This dress is gorgeous; Mario is so talented."

Ralph Lauren

867 Madison Avenue, New York, NY

Location: glorious 20,000-square-foot, restored 1895 mansion. Layout: women, couture—take elevator to the 3rd floor, turn right, go to the end of hall. Decor: knock-off Parisian salon with marble fireplace, grand piano, silk brocade furniture, crystal chandelier, mahogany display cases, big comfortable sofas, coffee tables with books. 3 large fully enclosed dressing rooms with mirrors. Background music: thirties jazz (customers may play piano).

Pat Buckley; Joan Rivers, Melissa Rosenberg

Doorman/guard: plainclothes guards roam the shop. Manager: Mr. Fagan. Staff: 15 to 20 saleswomen, on commission. Average age: 30. Languages spoken: all Romance, Lebanese, Arabic. Refreshments available upon request: tea, coffee, wine, soda. Alterations: free, as long as simple. Whom you might run into: Pat Buckley; Joan Rivers and daughter Melissa Rosenberg; Ricky Lauren.

Most expensive item: $7,500 hand-embroidered and jeweled jacket in silk chenille, charmeuse evening pants. Least expensive item: $330 two-toned viscose blouse. Classic white silk blouse: $390. Dominant colors: mushroom, chamois, putty, tan. (Note: couture label is purple, not blue). Shopper's attire: casual.

"I want this silk shirt, but where's the polo player?"

(Talking. . . continues on page 560)

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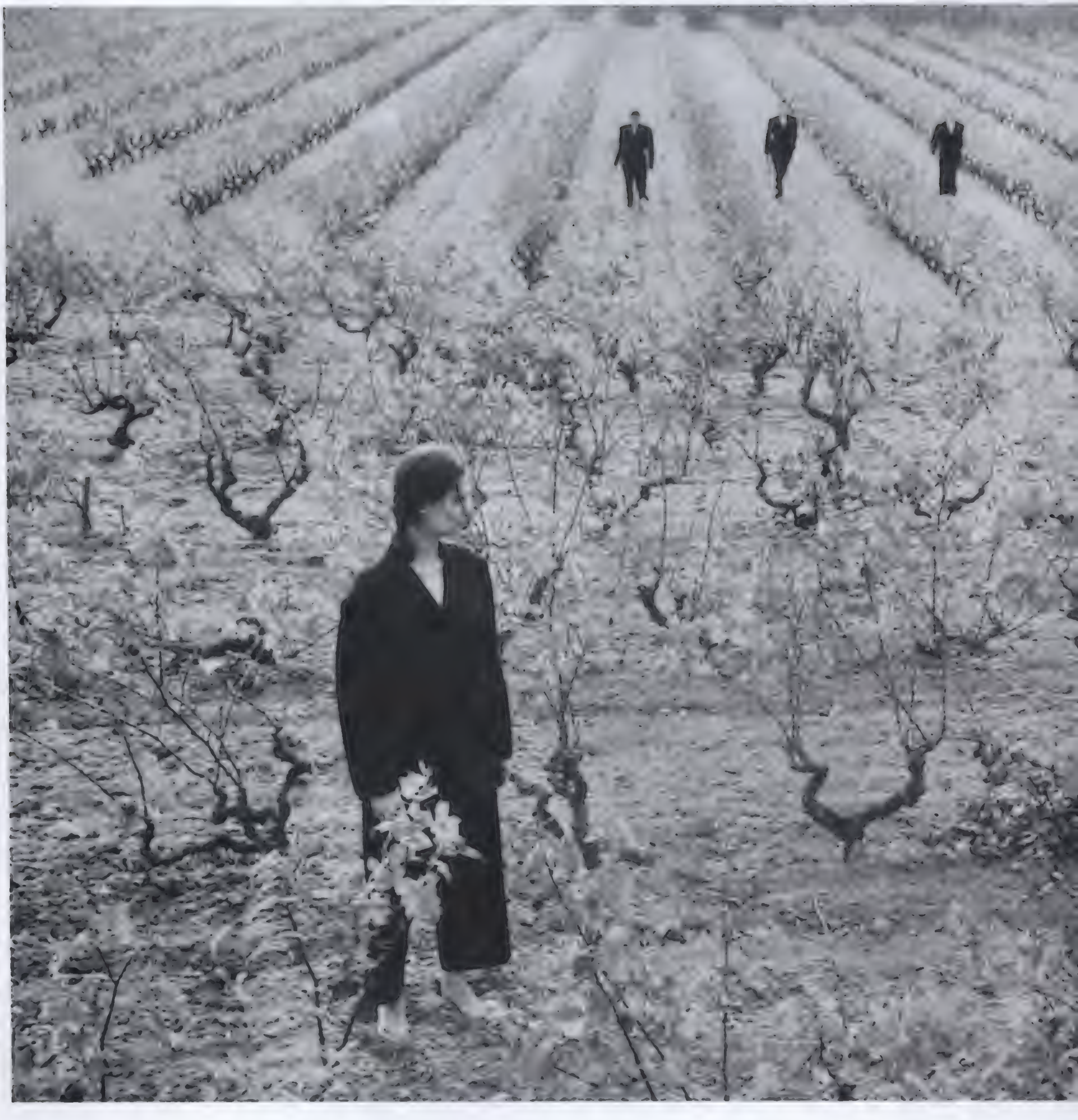

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leather soul

Michael Hoban, the mastermind behind North Beach Leather, tells ALICE KAHN the secrets of his success

"How will I recognize you?" I asked North Beach Leather's Michael Hoban, when he said he'd pick me up at LAX. "I'll be the one in the black Jaguar," he said. You couldn't miss it. Hoban's car was sleek, classy, and simple, like his latest designs. But his story is a little more complex.

It begins in Boston's tough Roxbury section, where Hoban was a teenage gang leader in the fifties—more likely to beat up fashion mavens than become one. He was nicknamed Hobo for his ragged and torn clothes. "I wore ripped before it was in," he recalls, laughing. He admits that his old Warrior's gang jacket inspired the design for his sporty leather Hobo jacket, which can be seen on fashion warriors as diverse as Eddie Murphy and Jack Nicholson. The gang experience inspired more than designs: "It gave me my street smarts to run a business."

Hoban's leathered face owes much of its seasoning to the days when gang activities and ambitious hockey playing (especially for a kid who weighed in at 126 pounds) resulted in seven broken noses. Today, the ruggedly handsome Hoban looks like a cross between Robert Plant and Rudolf Nureyev.

We are talking in Hoban's pink stucco Santa Monica studio where he goes creative when he is not showing his works in New York City or snorkeling outside his home in Kauai or in Italy trying to outbid the Soviet army for top-grade leather. Hoban is wearing stone-washed jeans and "a four-dollar shirt" from Hong Kong. "I dressed up for you," he confesses. He usually runs around in cutoff shorts and sweats. In fact, he tells me, this year he bought a suit for the first time in his life at the age of forty-seven.

He does carry an elegant leather briefcase, which he throws open to show me a drawing and a book of the teachings of his guru, Paramahansa Yogananda. "A yogi blessed my house in Hawaii," he says, and then shows me a drawing of more gurus. And he never leaves home without a Mickey Mouse photo album of his two sons, Cassidy, eleven, and Cody, fourteen. "They're what I live for." Also in the briefcase and close to his heart is *A Brief History of Time: From the Big Bang to Black Holes,* the best-seller by physicist Stephen Hawking.

This guru is not as surprising as it may seem for a guy who dropped out of high school at seventeen to join the Marine Corps. When Hoban's leatherneck days were over, he studied math and aeronautical engineering. "I wanted to design spaceships," he says. Instead, he ended up designing blast-off pants.

The leather design career came about by chance when Hoban wanted some far-out clothes in the mid-sixties. Since he couldn't find leather bell-bottoms anywhere, he put his math skills to work and, literally, made a blueprint for them. "I gave a man fifty dollars to go to Mexico for the leather and an old woman named Rose Wong made them," says Hoban.

He shows me a photo of himself in his hippie regalia. "I was a freak for wearing leather then; I also had a beard and a handlebar mustache." The *(Continues, page 562)*

Rock-star style goes mainstream with Michael Hoban's designs for North Beach Leather. Here, side-zippered pants and biker jacket. Details, last pages.

MICHAEL ROBERTS. Hair by DIDIER MALIGE for Jean-Louis David. Makeup by LESLIE LOPEZ.

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Talking Fashion...

beard and mustache may be gone today, but Hoban notes that now "there's hardly a closet without leather." Those first freaky pants led first to a shop in the North Beach area of San Francisco, then to one in Berkeley, California, the center of the counterculture and do-your-own-thing couture. Hoban, who would one day create elegant glovelike gowns for Jackie Onassis, began by doing custom work for Black Panther Huey Newton, and Hell's Angels Sonny Barger and "Zorro."

"I did Zorro's wedding," Hoban boasts, while describing the ceremonial garb of a motorcycle gang ritual. "Designing for Zorro was complicated by the fact that Zorro had seven bullet holes in him."

"What does a Hell's Angel wear to a wedding?" I ask.

"Well . . .," Hoban says, "the bride wore black."

His custom-only business began to expand, and in 1969 he opened a shop in Los Angeles. Shortly after, a large limousine with smoked-glass windows pulled up in front. Hoban describes what happened next: "The driver got out and asked, 'Do you have a back door here?' I said, 'Of course we do. Why?' And he said, 'Because the King would like to come in.' So I said, 'The king of what country?' And he said, 'The King of Rock 'n Roll.' "

"Leather's an art," Hoban says. "People want a piece of art from me"

That day, Elvis spent six hours and thirty-eight thousand dollars on leather capes, pants, and jackets—Hoban's biggest sale. A rainbow-fringed jacket he designed for Elvis brought Elton John into the shop. A red, white, and blue Captain America outfit for Sammy Davis, Jr. brought Ricky Nelson in for one just like it. Soon, every outrageous celebrity had to slip into something outrageous in lipstick-red leather with a hand-painted portrait of an Indian chief.

Today, with eleven shops in prestigious locations, North Beach Leather caters to a more sedate clientele. While he can still lay on the fringe for rock freaks like Iron Maiden, Hoban's latest designs are much more simple. "I'm a basic person," says the complicated Hoban. "I believe in basic designing. The basics make my business work. That's why Ralph Lauren is so successful." But even Hoban's basics are still certain to please the cult of the derriere, whose mantra is "Tight is right."

Hoban insists that he no longer does custom work. But he does make a few exceptions. For example, when Jackie Onassis wanted a chamois dress, he did it. "You know chamois, that goatskin they wash cars with?" he says. "I usually don't work with it."

Ask him how he feels about designing for celebrities and he'll tell you: "Leather is the celebrity. That's why I feel my pieces should be hanging on the wall like art." In fact, Hoban hopes someday to create a leather goods museum: "We want to take this thing to the max. Leather's an art. People want a piece of art from me. But I'm still most proud to see a young kid or a seventy-two-year-old grandma wearing my stuff." He suddenly points to the picture of disabled Oxford professor Stephen Hawking on the cover of his book. "For this man here," he says, "I would do custom."

bybos

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Province of British Columbia

BETSEY BUNKI NINI
New York, NY

CHARIVARI
New York, NY

FRATTINA
Mexico City, MX

GRETA
Beverly Hills, Palm Springs, Ca.

HARTLY
Westwood, NJ

RALPH DAVIES
San Francisco, CA

THE 24 COLLECTION
Bal Harbour, FL

TOBY LERNER
Philadelphia, PA

A.D. RANDO MIGLIO - PH. ALBERT MARTIN

VALENTINO'S GRAND ALLUSIONS

(Continued from page 514)

blanc-de-chine pots on bronze mounts stuffed with tulips, and a trio of absurd eighteenth-century articulated Oriental figures with moveable hands and heads. For lunch or dinner, he can choose from several complete sets of Meissen. He loves the bestiary theme so much he sleeps with a painting of Noah's Ark by Filippo Palizzi hanging over his bed.

Says Valentino of his acquisitive streak, "Some people love to gamble. Some people love to throw big parties, spending small fortunes on the decor. I love to collect, collect, collect. And I love collecting porcelains. I love aggressive things. They can't be too sweet, too chichi."

When it came to monitoring his New York City apartment, Valentino got down to basics and, literally, the brass upholstery tacks. To emphasize the sense of grand old Russian interiors, Valentino came up with his own device, faux tortoiseshell wall moldings and borders, hand-painted by craftsmen flown in from Italy, to contrast with the silk walls. Italian craftsmen also applied the stencil designs, adapted from Russian documents, to the parquet wood floors. And leave it to the V to have his staff arrange red after-dinner mints in Georgian crystal jars to complement the rich red velvet sofas in his drawing room.

"Every house can be criticized. But I think the clue to any wonderful house is simple, basic, good sofas. People can have wonderful rooms, full of divine objects and paintings, then you suddenly sit on a cardboard sofa. That destroys it for me.

"American ladies, when they learn how to run a house, how to decorate, how to entertain, they are first class. In New York City, Annette Reed's taste in interiors is incredible. I remember also the late Babe Paley. In Italy, the Agnellis are on top of everybody. Marella Agnelli has the greatest houses. Everything is, of course, almost the height of snobbism, yet is unpretentious, because she makes everything seem so casual but refined."

Tulips and rare Meissen in Valentino's dining room

A similar sense of old-world tradition and refinement exudes from the crowded surfaces in every Valentino interior. In his residences in New York City, Capri, and Gstaad, on his boat where Placido Domingo may serenade everyone until the sun rises, where Baryshnikov may dance on the teak decks at his whim, Valentino creates beauty and comfort through an exacting attention to detail. And who but Valentino could coax the legendary English interior decorator Tom Parr from retirement to oversee yet another new home, his recently acquired London maisonette, where the work has yet to begin? V

CAPITOL GAINS

(Continued from page 496)

reporter about Reaganomics, Baker alone wanted to save him, and he did, by explaining that "the menu is humble pie and you're going to eat every last motherfucking spoonful of it."

The eminence of Richard Darman is the latest example of Baker's skill. Bush never trusted Darman, who kept his options open by also advising Jack Kemp and Bob Dole, but Baker pressed and by late last summer Darman was helping Bush practice for the debates and sitting in on top-level meetings. No one else was ever considered for the OMB job.

Baker may be the natural politician but it was Bush, a Connecticut émigré, who gave Baker his start in Texas politics, coaxing his country-club buddy (then grieving over the death of his first wife) to leave his law practice and work on Bush's unsuccessful 1970 Senate campaign. Baker was hooked. By the time he managed Bush's 1980 presidential bid, he was confident enough to yank a stunned Bush out of the race before he was ready to quit. In so doing, Baker secured Bush's number-two slot on the ticket, as well as his own route into the White House—as a power broker. Baker soon became known as Washington's only "Teflon Adviser." A master of the well-protected press leak, he receives full credit for administration accomplishments, and rarely gets tarnished by its mistakes.

One campaign mistake, if not debacle, was Dan Quayle's first press conference in his hometown of Huntington, Indiana, last August. Quayle was outside, encircled by shoving, yelling reporters, who in turn were surrounded by three thousand media-hating Hoosiers. Baker stood twenty yards away, arms folded, serenely observing the chaos. When the crowd began chanting, "boring, boring," Baker frowned, summoned campaign number two, Lee Atwater, and calmly said, "Shut it off." He might have been talking about a water sprinkler system. Atwater looked confused so Baker nodded toward the mob and said, "Can we shut it down." It wasn't a question. Aides scattered across the lawn, and within seconds, the crowd grew silent.

The event was a disaster for Quayle but Baker's legendary cool remained intact. As it broke up, reporters turned angrily on Bush aides and accused them of planning an ambush. To contain the damage, Baker slipped into the press room as reporters began writing their stories, mounted the podium, and gravely gave them his off-the-record word that the campaign had plotted no such thing. The ploy worked: reporters still described the press conference as a farce, but they blamed Atwater.

Even close aides suspect Baker dreams of being president

Baker, as one aide puts it, "is very sensitive about his public image. He has a horror of ridicule; his most frequent instruction to staffers is, "Don't embarrass me." Baker does careful homework before even routine meetings and interviews. When he was nominated as treasury secretary, Baker got ready for pro forma Senate confirmation hearings by having staffers form "murder boards" and grill him over and over on arcane acronyms. He trained just as hard for his State Department hearings, meeting companionably with each committee member, and taking briefing books on his hunting vacation with Bush in Texas over Christmas.

Baker never loses his temper and rarely raises his voice. He has an irreverent sense of humor (he once brought a live frog to a senior staff meeting), but he mainly harnesses his charm for profes-

NAPIER IS LACIER.

CAPITOL GAINS

(Continued from page 564)

sional use. He and his second wife, Susan, avoid the party circuit and keep busy, separate schedules. Susan Baker, a born-again Christian who started a prayer group for Washington wives, is an antipornography crusader who cofounded the Parents Music Resource Center with Tipper Gore. He has four grown children from his first marriage, she three from her first. Bush is the godfather of their eleven-year-old daughter.

As secretary of state, Baker should be at the pinnacle of his ambition; he had hankered after the job ever since Reagan's first year, when he began interceding in National Security Policy Group meetings to, as one aide delicately phrased it, "compensate for Al Haig." Trying to dampen talk about a shadow president, Bush noted peevishly that Baker "will have his hands full as secretary of state." But others wonder whether Baker will look still further. Even close aides suspect he dreams of being president one day. "Once you've watched how the Oval Office works close up," says one close Baker aide, "you can't help thinking you could do a better job."

ART LOVERS

(Continued from page 503)

enclosing her cats' turds in her many letters of insults to the Ministry of Culture, producing "unrecognized works of genius" (*Libération*). The end is inevitable. In 1913, "a week after her father's death" (*Le Nouvel Observateur*), her mother and her brother Paul sign the papers to commit her to the Ville-Evrard, then the Montdevergues *maisons de santé*, where she ends her days in 1943, "having constantly pleaded with her family to be freed from her prison" (*L'Evénement du Jeudi*). The final touch: Camille "dies of cold and hunger" (*Le Monde*), in Occupied France, aged seventy-nine.

Not all the facts are untrue, of course: it is the accumulation that produces this unique, distinctive flavor: a new French cause célèbre. (One of the recent books devoted to Camille is entitled *L'Affaire Camille Claudel*, as France used to talk of *L'Affaire Dreyfus*.) And as in every other cause célèbre, sides are being taken. There's the Claudel family lobby, led by biographer Reine-Marie Paris, herself Camille's great-niece—and Paul Claudel's granddaughter—who, in answer to accusations of cruel neglect, has managed (no small feat) to have Camille's medical and psychiatric records published. These prove to eloquent satisfaction that Camille, in the opinion of three noted contemporary psychiatrists, did indeed suffer from acute paranoia ("still incurable, irreversible, and dangerous," wrote one); and that by refusing for years to eat anything but the eggs and potatoes she cooked for herself in the asylum, for fear of being poisoned by "the Rodin clique," she may have contributed to her death.

There's the Anne Delbée/Claude Chabrol/Isabelle Huppert lobby, for whom Camille is one of the feminist cause's great martyrs—the woman artist sacrificed by men. Early on, Chabrol had wanted to make his own Camille film, starring Huppert, based on Delbée's biography, but the project never really took off, partly because the Claudels, who greatly disliked Delbée's book, granted Adjani exclusive access to the family archives. The Delbée lobby is supported by some of the leading French women curators—Monique Laurent of the Musée Rodin, Françoise Cachin at the Musée d'Orsay, Danielle Ghanassia of the Odermatt-Cazeau gallery.

But it was Adjani's tenacity that won the battle for the movie rights, as well as a lot of government funding (almost half the film's $16 million budget—huge by French standards). And for many viewers around the world, it is the thirty-three-year-old Adjani's image of Camille that will remain—in a flawed, ambitious, visually striking, ultimately unsatisfying film, directed by cinematographer Bruno Nuytten, Adjani's on-and-off companion (their son, Barnabé, is nine). In the publicity drive for the movie, Adjani went to unprecedented lengths. Until a few weeks before the film's release, magazines that dared suggest she and Nuytten were living together were threatened with invasion-of-privacy lawsuits. Suddenly *Paris Match* was allowed to photograph the loving couple, who talked at length to a reporter about their relationship.

Rodin, as the master, is the villain of the film—ultimately vain, lecherous, cowardly. Gérard Depardieu plays him with great economy—he's really a supporting actor. The two real stars are Adjani and Baron Haussmann's Paris—Nuytten's chiaroscuro cinematography is an absolute triumph, evoking a whole city being rebuilt according to a master plan in a kind of frenzy, the sound of sledgehammers, pokers, and pliers erecting the half-finished Eiffel Tower and the city's new boulevards echoing Camille's chisel and hammer on marble. Adjani as Camille is almost never off-screen, alternately hysterical, charming, aggressive, childish, drunk, amorous, strong-willed, provocative, and, yes, weepy. It's a self-indulgent, tailor-made part, an actress's dream intended to carry the movie. It doesn't, partly because Adjani, for all her real talent, doesn't have the maturity or the plasticity to play a woman aging from eighteen to forty-nine—and a drunkard at that.

Camille Claudel was talented, but no genius. What she did was adapt her sensitivity to the lessons of Rodin

But the movie's ultimate failure lies in its script. In the literal sense it follows the Claudel family thesis, but emotionally it is charged with Delbée's bathos. Camille as a victim: instead of the hearty fights she had with Rodin's lifelong mistress, Rose Beuret, Adjani shows her helpless, being viciously attacked with a red-hot poker by a demented Rose. Camille as the true author of *Les Bourgeois de Calais*: as Rodin comes back to their Parisian studio, she shows him an almost complete, life-sized plaster cast of the monumental statue. "You see, I have worked hard on your *Bourgeois*," she says. Camille as a genius: "What do *you* have that I don't have?" Rodin-Depardieu screams. "From now on I forbid you to do anything without asking my permission!" Camille as a martyr: the last shot shows us Adjani's pathetic face behind the bars of the horse-drawn wagon taking her to the asylum, her two hands spread out against the glass panel, unintentionally reminiscent of Judy Garland in *A Star Is Born*.

"[Camille] was a simple, generous country girl, not this scarecrow forever hanging after Rodin," says Jean Clair, the curator of the Museum of Modern Art at Paris's Pompidou Center. "Neither was she a genius of the female sex whom a phallic monster supposedly vampirized. It really is a total misunderstanding of the creative process to believe that a work of art, a body of work, is built any other way than in such exchanges, such transferences in which one [artist] receives as much as he or she gives. Such ill-placed feminism is a historical absurdity."

Agreeing with Clair, the art expert Emmanuel Daydé says bluntly: "There's only one genius per century—with luck. That era's was Rodin. With his sense of abstraction, his hasty, brutal, almost nonrealistic relief, he simply changed the sculpture of his time—and even ours—completely. Camille Claudel was talented, but no genius. What she did was to adapt her sensitivity, which was largely melodramatic, to the lessons of this modern Michelangelo. Which is no small feat. Her art is violent, symbolistic—perhaps too much so—and rough, with perhaps a premonitory tendency to the oblique, the unbalanced. After all, her masterpiece, the sculpture her friend Debussy kept on his desk until his death, is *La Valse*—a couple intertwined, but pulling away from one another, whirling and whirling in the air until they fall."

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In this issue...

Details, prices, more stores,

more...on this month's looks

456-457

Page 4: For info. on hat, see pages 446-447. **113:** 1) Shawl to order at Hermès, NYC. For info. on gloves, call toll-free 1-800-562-0258. 2) Gloves, $75. Patricia Field, NYC. 4) Linen and viscose vest, $200; cotton skirt, $335. Barneys New York. **114:** 2) Giorgio di Sant'Angelo silk jersey bodysuit, $935, and skirt, $770. Charivari, NYC. 3) Ronaldus Shamask Couture silk dress, $1,800. To order at Bergdorf Goodman. **115:** 4) Scarf, $175. Hermès, NYC. 5) Wool and silk top and pants, $1,185. Bergdorf Goodman. 6) Silk satin chiffon dress and stole, $3,450. Bergdorf Goodman. 7) Giorgio Armani silk chiffon dress, $2,100; silk crepe jumpsuit, $1,635. Giorgio Armani Boutique, NYC. 8) Silk blouse, $990; wool crepe skirt, $525. Bergdorf Goodman. 9) Silk jacket, $860; silk pants, $600. Hirshleifer's Etc., Manhasset NY. **120:** Above: Scarf by Paloma Picasso. Right: DKNY cotton denim jeans, $85; wool gabardine jacket, $320. Saks Fifth Avenue. Cotton shirt, $50. Brooks Brothers, NYC. Shoes, J.M. Weston, NYC. **126:** Cotton turtleneck, $16. To order, call toll-free 1-800-562-0258. Ronaldus Shamask jacket, $570; cotton pants, $240. Barneys New York. **132:** 1) Cap, $25. Patricia Field, NYC. 4) Karl Lagerfeld cotton knit top, $775; skirt, $440. To order at Saks Jandel. 5) Christian Lacroix Lycra bathing suit, $250. Bloomingdale's. **144:** From Moschino: 1) Polyester, rayon, and Lycra bustier, $920; rayon jacket, $985; acetate and viscose skirt, $515. Bergdorf Goodman. 2) Rayon pants, $1,560; cotton and rayon sweater, $275. Carol Rollo/Riding High, NYC. **145:** 5) Rayon suit, $2,180. Carol Rollo/Riding High, NYC. 6) Cotton dress, $670. Georgina, Hewlett NY. 7) Rayon jacket, $1,350, and pants, $595. Carol Rollo/Riding High, NYC. 8) Cotton jersey jacket, $875, and dress, $520. Bergdorf Goodman. **154:** 9) Rayon suit, $1,150, and blouse, $580. Bergdorf Goodman. **168:** 1) Ruza Creations belt, $120. Charivari, NYC. 3) Tote, Le Oui Bag, $300. Macy's, Herald Square. Ariston gloves, $50. Barneys New York. 4) Chanel wool suit, $3,240; silk blouse, $325. Chanel Boutique, NYC. 6) Prada bag, $340. Prada, NYC. Giorgio Armani bag, $425. Giorgio Armani Boutique, NYC. Kleinberg Sherrill belt, $250. Martha. Ariston gloves, $50. Barneys New York. Matsuda tie, $170. Matsuda, NYC. Sunglasses, Cutler & Gross, $175. Morgenthal-Frederics, NYC. Geiger wool sweater, $155. The Geiger Shop, NYC. Linen pants, $300, by Louis Dell' Olio for Anne Klein & Co. Bergdorf Goodman. 7) Kleinberg Sherrill belt, $200. Martha. **176:** 1) Bag, $455; bracelet, $300. Prada, NYC. Gloves, $30. Barneys New York. Basile wool jacket, $1,365. Bloomingdale's. Mary Ann Restivo cotton and silk pants, $260. Saks Fifth Avenue. 2) Belt, $995. Hermès, NYC. 3) Bag by Calvin Klein Accessories, $195. Bergdorf Goodman. Gloves, $38. Barneys New York. Scarf, $95. Matsuda, NYC. Hat, $108. Parachute, NYC. Cashmere-Cashmere sweater, $1,065. Cashmere-Cashmere, NYC. **195:** Towel and robe by Descamps. **197:** Top: Scarf by John Jacobus. For details on WilliWear Willi Smith shirt and Alain Mikli sunglasses, see info. page 530. Bottom left: Isaac Mizrahi hammered silk satin dress, $590. Bergdorf Goodman. Bottom right: Silk dress, $6,000. Bergdorf Goodman. **212:** Top: Silk top and silk crepe skirt, $1,995. Bergdorf Goodman. Bottom left: Silk taffeta dress and nylon jacket, $3,115. Saks Fifth Avenue. **220:** Ring by Michelle Savitt for M + J Savitt. **246:** Bellweather Ultrex jacket, $100. At Stuyvesant Bicycle of New York. Dance France cotton and spandex unitard, $58. Cotton and spandex leotard, $40. Both available at The New York Body Shop, NYC. Cap, $5, and gloves, $10, at Stuyvesant Bicycle of New York. **262:** Supervising costume designer, Joseph G. Aulisi; wardrobe supervisor, Joe Busheme. Dressers, Amy Foreman, Lee Huot, Don Grubler. Hair and makeup, J. Roy Helland. Hair assistants: David Brown, Andrew

This season, fashion tosses a crazy salad of pattern and color

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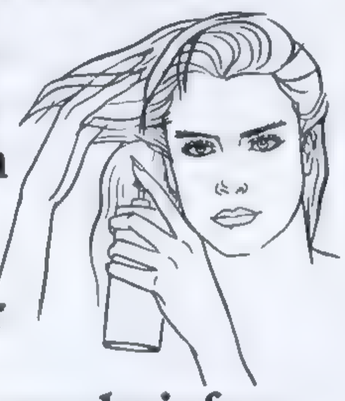

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In this issue...

Reese, Carole Morales. **435:** Fabric and wallpaper throughout the apartment available from Christopher Hyland, Inc., NYC. Topiaries by L. Becker Flowers, NYC.

Mix it up!

448: Jacket and skirt also at Jordan Marsh, Boston; Toby Lerner, Ardmore PA; The Gazebo, Dallas; Maxfield, Los Angeles; Ralph Davies, San Francisco; Bacci's Canada. Jacket at Marshall Field's. Earrings, Emanuel Ungaro Accessories. Belt, Byblos. Toby Lerner, Philadelphia and Ardmore PA. Bag, Prada. Barneys New York. Shoes, Maud Frizon Club. Maud Frizon, NYC and Manhasset NY. **449:** Outfit, $2,430. Christian Lacroix for Optyl Sunglasses. Bag, Prada. Barneys New York. Shoes, Unisa. Coconuts, Coconut Grove FL; Macy's Northern California. **450:** Viscose and acetate shirt. Wool and rayon suit, $2,250. Outfit also at Sasha Frisson, Atlanta; Romanoff Boutique, Bal Harbour FL; Lou Lattimore, Dallas; Shauna Stein, Los Angeles; Ralph Davies, San Francisco. Bracelets,

474

Prada, NYC. Bag, Isabel Canovas, NYC. Shoes, Oscar de la Renta. Bloomingdale's. **451:** Left: Silk outfit also at Looking Glass, Manhasset NY; Gracie's Mansion, West Orange NJ; Charles Sumner, Chestnut Hill MA; Sukinni, Burlingame CA; Nordstrom. Skirt at Macy's South. Shoes, Willy Van Rooy. Ritz, NYC; Harari, Los Angeles. Bag, Prada. NYC. Barneys New York. Right: Information for outfit and accessories, see page 449. **452:** Silk and acrylic pants. Outfit also at Christian Michi, Charleston SC; Bacci's Canada. **453:** Polyester outfit also at Alan Bilzerian, Boston and Worcester MA; Tootsies, Houston; Maxfield, Los Angeles; Ralph Davies, San Francisco; Clubissimo, Quebec Canada; Yushi, Ontario Canada. Top at Butch Blum, Seattle. **454:** Jacket and pants also at Alan Bilzerian, Worcester MA; Nuages, Aspen CO; Ralph Davies, San Francisco. Pants also at Madeleine Gallay, West Hollywood CA. Sandals by Ozbek. Madeleine Gallay, West Hollywood CA. **455:** Navy silk and nylon stretch gauze over turquoise Lycra bodysuit. Bodysuit and pants also at Martha, Palm Beach and Bal Harbour FL. Christian Lacroix "Luxe" hat. Bergdorf Goodman. Sandals, Perry Ellis America. Altman's; Bullock's; Macy's, San Francisco. **456:** Shirt also at Alan Bilzerian, Boston and Worcester MA; Ralph Davies, San Francisco. Rayon shorts fabric at B & J Fabrics, NYC. Scarf, Byblos. Jordan Marsh, Boston; Toby Lerner, Philadelphia and Ardmore PA. Sunglasses, Ray-Ban by Bausch & Lomb. Macy's Northeast; Dillard's; Marshall Field's. Belt, Ruza Creations. Capezio-in-the-Village, NYC; Tops & Bottoms, Youngstown OH; The Classics, Moorhead MN. Shoes, Unisa. Coconuts, Coconut Grove FL; Macy's Northern California. **457:** Top fabric at Rosen & Chadick, NYC. Skirt fabric at B & J Fabrics, NYC. Scarf, Christian Lacroix. Panache, Millburn NJ. Belt, Krizia. Krizia Boutiques, NYC, Chicago; Torie Steele, Beverly Hills. Shoes at Maud Frizon, NYC and Manhasset NY, San Francisco. **458:** Cotton shirt, nylon and elastin swimsuit also at Escada Boutique, Boston; Gordon Stuart, Oklahoma City OK. Scarf, Escada by Margaretha Ley. See stores on page 458. Shoes, Tread Imports. **459:** Pants also at Suzy, Great Neck NY; Toby Lerner, Philadelphia and Ardmore PA; Greta, Beverly Hills and Palm Springs CA.

Double entendre

460-461: Dress with silk chiffon skirts also at Nan Duskin, Philadelphia, Baltimore; Neiman Marcus; I. Magnin; Frederick & Nelson, Seattle. **462:** Rayon and polyester dress with rayon, polyester, and elastic shorts attached. **463:** Bra also at Le Mystere Boutique, Washington Depot CT; Boudoir, Scottsdale AZ, Newport Beach CA; Lisa Norman Lingerie, Los Angeles. Nylon crinoline. Shoes at Samantha Jones Lingerie, NYC. **464:** Earrings at 50/50, NYC. Socks, Gamine for Easton International. **466:** Tina Chow necklace. Bergdorf Goodman; Maxfield, Los Angeles. Shoes at Samantha Jones Lingerie, NYC. **467:** Wrap also at I. Magnin. Body stocking also at Fogal of Switzerland, Palm Beach FL, Houston, Beverly Hills. **468-469:** Robe also at I. Magnin; Nordstrom-Place Two. Body stocking also at Neiman Marcus. Shoes at Samantha Jones Lingerie, NYC.

Shades of gold

470: Almond stockings. **473:** French Champagne stockings. Shoes also at Bob Ellis, Charleston SC.

Wild things

474: Coat also at Julee Julee, Westport CT; Bullock's; Greta, Beverly Hills and Palm Springs CA; La Befana, San Marina CA. Hat, Unique Clothing Warehouse, NYC. Earrings, M + J Savitt. **475:** Culver Pictures, Inc. **476:** Outfit also at Jaynee, Jamaica Estates NY; Burdines; Auer's, Denver; Greta, Beverly Hills and Palm Springs CA; Amen Wardy, Newport Beach CA. Earrings, M + J Savitt. Bloomingdale's; M + J Savitt Salon at Stanley Korshak, Chicago. Gold bracelets, Karl Lagerfeld Bijoux. Mishon Mishon, NYC. Gold and black bracelets, Gale Hayman. Watch, Time Will Tell, NYC. Donna Karan Hosiery. Bergdorf Goodman. Shoes, Maud Frizon, NYC and Manhasset NY, Beverly Hills. **477:** Earrings, M + J Savitt. Scarf, Yves Saint Laurent. **478:** Scarf also at Greta, Palm Springs CA. **479:** Cecil Beaton photograph courtesy of Sotheby's London. **480:** Scarf also at Margaret Rice, Grosse Pointe Farms MI; Capriccio, La Jolla CA; Earrings, M + J Savitt. **481:** Top also at Charles Sumner, Chestnut Hill MA; Ultimo Ltd., Chicago; Linda Dresner, Birmingham MI. Andre Van Pier leggings. See page 482 for stores. **482:** Andre Van Pier also at Intrinsic, Chicago. **483:** Leombruno-Bodi.

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Suitable girl

484: Hat by Rafael Sanchez. Portantina, NYC; Kate Clarke Collectibles, Louisville KY; Gwen Mazer, San Francisco. Ring by sculptress Maria Snyder. Bracelet by Jessica Rose. Artwear, NYC; Lane Gallery, San Diego CA. **485:** Silk, polyester, and spandex top. Outfit also at Shauna Stein, Los Angeles. **486:** Suit also at Toby Lerner, Philadelphia and Ardmore PA; Brittons, Columbia SC; The Front Room, New Orleans; Roz & Sherm, Birmingham MI; Dayton's; Hudson's. **487:** Outfit also at Nordstrom. Sunglasses by l.a. Eyeworks. Charivari, NYC; Fred Segal, Melrose CA; Ralph Davies, San Francisco. Socks by Ralph Lauren Hosiery. Shoes by Robert Clergerie. Bergdorf Goodman; Louis, Boston; I. Magnin.

Graphic exposure

488: Wool jacket, pants also at Knit Wit, Philadelphia; Romanoff Boutiques, Bal Harbour and Coconut Grove FL; Buffalo, Tarzana CA; Susan, Burlingame and San Francisco CA. Tina Chow bracelets. Bergdorf Goodman; Maxfield, Los Angeles. **489:** Nylon/spandex swimsuit. **490:** Jumpsuit also at Hirshleifer's, Manhasset NY; Knit Wit, Philadelphia; Burdines; Linda Dresner, Birmingham MI; Stanley Korshak, Dallas; Claude Montana Boutique, Beverly Hills; Susan, Burlingame, Burlingame CA; I. Magnin. **491:** Dress also at Mireille Boutique, Wayne NJ; La Boutique Francaise, Washington DC; Romanoff Boutique, Coconut Grove FL; Maxfield, Los Angeles; Cielo, Palo Alto CA.

Alaïa's body language

493: Rayon/polyamide/elastic top also at Jimmy's, Brooklyn NY; Alaïa Chez Gallay, West Hollywood CA. **494:** Rayon/polyamide outfit also at Emphatics, Pittsburgh; Caron Cherry, Coconut Grove FL; Maxfield, Los Angeles; Gallay, West Hollywood CA; Alaïa Chez Gallay, Beverly Hills; Ralph Davies, San Francisco. **495:** Azzedine Alaïa coat, $3,530. Glasses at Morgenthal-Frederics, NYC. **498:** Left: Courtesy Anne Schaeffer. **499:** Top left: Musée d'Orsay; right: collection Famille Lipscomb. **500:** © Production Films Christian Fechner/Lilith Films I.A. **501:** Left: Bibliothèque Marguerite Durand, Paris; right: Culver Pictures, Inc. **502:** Bottom left: I.W. PH-1038 collection Musée Rodin, Paris. Photo: Bruno Jarret. **503:** Top right: Collection Sociéte Paul Claudel; bottom: © Musée Rodin. Photo: Jean-Claude Marlaud. **502-503:** private collection, Reine-Marie Paris. **506:** Pamela Dennis silk crepe robes, $1,125 each. Lord & Taylor. Earrings, Roxanne Assoulin. Beautyline, Great Neck NY. Hair, makeup, Cris Galjour for Oribe at Parachute. **507:** Top, center left: Popperfoto; top, center right, bottom: UPI/Bettmann Newsphotos.

Beauty and the breast

518: Silk bra also at Morgan's, Austin TX; Ice, Los Angeles. **521:** Silk/cotton/polyamide/spandex dress also at Sweet Inspiration, Scarsdale and Chappaqua NY; Miss Baker, Providence RI; Emphatics, Pittsburgh; Alan Bilzerian, Boston and Worcester MA; Ice, Los Angeles; Ralph Davies, San Francisco. Shoes, Diego Della Valle, NYC.

Movers and shakers

522: Suit also at Georgina, Hewlett NY; Alan Bilzerian, Boston and Worcester MA; Ruth Shaw, Baltimore; Romanoff Boutiques, Bal Harbour and Coconut Grove FL; Ultimo Ltd., Chicago; Linda Dresner, Birmingham MI; Ralph Davies, San Francisco. Earrings, Prada, NYC; I. Magnin. Belt, Biba Schutz. The WilliWear Shop, NYC; Rosards Gallery, Palm Beach FL; Utopia, Tulsa. Man's pants, Agnès B. homme. **523:** Dress also at Sublime, Quebec Canada. Portolano for Geoffrey Beene gloves. Earrings, Prada, NYC. Bag, Prada. Barneys New York. **524:** Pants also at North Beach Leather Boutiques, Boston, Miami, Houston, Dallas, Las Vegas, Los Angeles, Honolulu. Earrings, Isaac Manevitz for Ben-Amun. Link bracelet, Van Der Straeten. Barneys New York; Ultimo Ltd., Chicago; Madeleine Gallay, Los Angeles. Charm bracelet, Christian Lacroix. Bergdorf Goodman. Gloves, Portolano for Geoffrey Beene. Belt, Christian Lacroix. Shoes, Manolo Blahnik, NYC. Man's: turtleneck, J Crew; pants, Agnès B. homme. **525:** Jacket also at Jimmy's, Brooklyn NY; Gitobet, Edgewater NJ. Earrings, Steve Vaubel Designs. Henri Bendel; Toby Lerner, Philadelphia and Ardmore PA; Faux Body Ornaments, Los Angeles. Gloves, Portolano for Geoffrey Beene.

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Color wheel

526-527: Left: Sweatshirt at Sonia Rykiel Boutique, NYC, Boston, Chicago, Beverly Hills; Saks Jandel; Jacobson's; I. Magnin. Glasses at Optical Affairs, NYC. Right: Vest, swimsuit, silk/nylon leggings. Martha; Gallay, West Hollywood CA. Hat at Bergdorf Goodman; The Twenty-Four Collection, Miami; I. Magnin. Shoes, Prada, NYC. Scarf, Echo. **528:** Prada bag at Prada, NYC; I. Magnin. Bracelets at Bloomingdale's. Shoes at Bergdorf Goodman; Shoes Plus, Paramus and Whippany NJ; Calvin Klein Store, Dallas. **529:** Robert Mannino's cotton Lycra top. Macy's, Herald Square; The Cellar, Woodbridge NJ; Knit Wit, Philadelphia; Everything but Water, Orlando and Altamonte FL; Venus Adonis, St. Louis. Capezio cotton/polyester/Lycra shorts. At Capezio stores. Glasses at Morgenthal-Frederics, NYC; Glasses Ltd., Chicago; l.a. Eyeworks, Los Angeles. Bag, Prada. See info. page 528. **530:** Bag, $2,525. Isabel Canovas, NYC. Bracelets at Ultimo Ltd., Chicago; Susan, Burlingame and San Francisco CA. Glasses at Alain Mikli, NYC. Hat at Bergdorf Goodman; Charles Sumner, Boston and Chestnut Hill MA; I. Magnin. T-shirt at The WilliWear Shop, NYC; Plum Loco, Kansas City MO; Catherine's, Iowa City IA; Whittaker House, New Buffalo MI; Scott Gregory, Southfield MI. Patricia Underwood scarf. For info., see page 531. **531:** Belt at Charivari, NYC; Sakowitz. Silk chiffon scarf at Bergdorf Goodman; Toby Lerner, Philadelphia and Ardmore PA; Ultimo Ltd., Chicago. Robert Mannino bikini bottoms. WilliWear WilliSmith cotton cardigan, $80; tank, $68. Saks Fifth Avenue; Urban Outfitters, Cambridge MA; Aversa, Joliet IL; Catherine's, Iowa City IA. **532:** Nylon lace Geoffrey Beene dress, $7,395. Bergdorf Goodman; Charles Sumner, Boston and Chestnut Hill MA; Martha, Palm Beach and Bal Harbour FL; Stanley Korshak, Dallas. Fan, $2,550; bag, $2,550. All, Isabel Canovas at Isabel Canovas, NYC. **533:** Geoffrey Beene silk dress, $7,200. Bergdorf Goodman. **550:** Clockwise from top left: SIPA, Roxanne Lowit, Roxanne Lowit, Philippe Coste, Monica Stevenson, Monica Stevenson, Guy Marineau. **554-555:** First row, from left: Roxanne Lowit, Roxanne Lowit, The Image Bank. Second row: Roxanne Lowit, Sygma, Sygma, Sygma, Visages, Roxanne Lowit, Globe Photos, Globe Photos, Roxanne Lowit, Roxanne Lowit, Sygma, Globe Photos, Visages. Third row: Blouses, Monica Stevenson. Runway, left to right: Guy Marineau, courtesy of Comme des Garçons, Guy Marineau, Karl Lagerfeld, Guy Marineau, Pierre Scherman. **560:** Jacket, $750; pants, $375. North Beach Leather, NYC, Boston, Miami, Chicago, Dallas, Houston, Las Vegas, Los Angeles, San Francisco, Honolulu. ALL PRICES APPROXIMATE.

VOGUE PATTERNS

Back views, yardage, details, pages 456-457.

Page 456. Shorts: Vogue Pattern #7224, View C. Sizes 6-16. Size 10: 1⅝ yards 45" fabric or 1¼ yards 60" fabric. $5.50. Canada, $6.70. **Page 457. Top:** Vogue Pattern #1813, View D. Sizes 8-24. Size 10: 1⅜ yards 54" fabric. $5.95. Canada, $7.30. Sewing tips: remove collar; add two patch pockets; crop to desired length. **Skirt:** Butterick Pattern #6123, View A. Sizes 6-22. Size 10: 1½ yards 45" fabric. $4.95. Canada, $6.25.

1813

6123

7224

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Talking parties...

Dustin Hoffman
and Mimi Rogers

Moonstruck screenwriter
John Patrick Shanley

Michael Douglas;
Ralph Lauren

Actress
Faye Dunaway

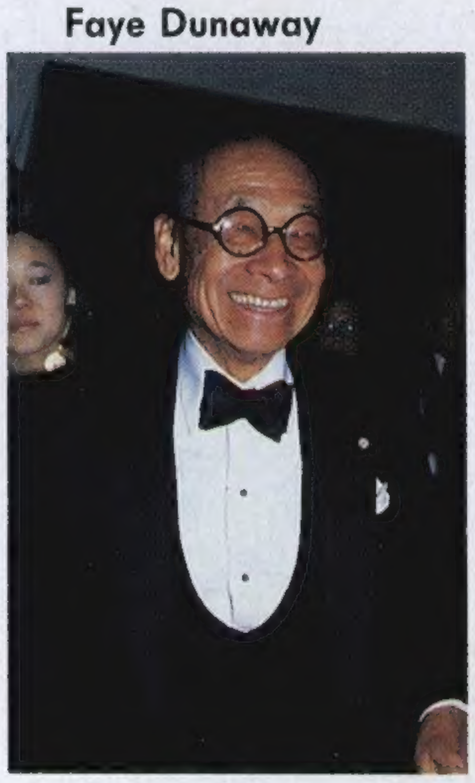
Charles and Bette-Ann
Gwathmey with son Eric Steel

Met film commission's
Diandra Douglas

Leading lady
Valeria Golino

Rain makers

Despite frigid rain, the NYC premiere of *Rain Man,* to benefit the Robert Steel Foundation for cancer research, attracted 1,200 half-frozen guests. Mimi Rogers, however, came without a wrap, a goose-bump, or Tom Cruise, who was filming in Texas.



Architect
I.M. Pei

Melanie Griffith and
ex-husband Don Johnson

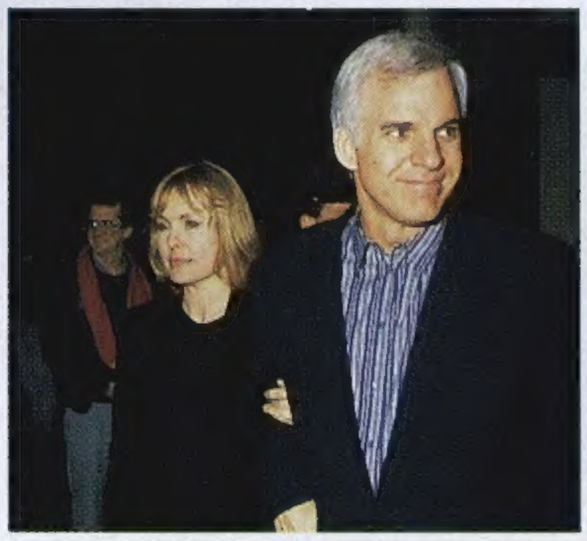
Sigourney Weaver and
writer Andrew Bergman

Harrison Ford

Director Mike Nichols
and Diane Sawyer

Hollywood Squares

Twentieth Century Fox opened *Working Girl* with a "Christmas in New York" party on its L.A. lot. The Yonkers street built for *Hello Dolly!* was converted into Fifth Avenue, with brawling cabbies and cops on horseback providing atmosphere. Although they devoured hot dogs with relish, most stars steered clear of the ice skating rink constructed for the occasion.



Victoria Tennant
and Steve Martin

Rita Wilson and *Big* star
Tom Hanks

SCOTT DOWNEY/CELEBRITY PHOTOS; ROXANNE LOWIT

"I AM SHALIMAR—ALWAYS."

GABRIELLE LAZURE

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